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D'ITALIA

ITALY.

HANDBOOK FOR TRAVELLERS

BY

K. BAEDEKER.

SECOND PART:

CENTRAL ITALY AND ROME.

With 1 Panorama, 7 Maps, and 27 Plans.

Sixth Edition.

LEIPSIC: KARL BAEDEKER.
LONDON: DULAU AND CO., 37 SOHO SQUARE, W.
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"Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call,
Thee to correct in any part or all."

CHAUCER.

PREFACE.

The objects of the Handbook for Italy, which consists of three volumes, each complete in itself, are to supply the traveller with a few remarks on the progress of civilisation and art among the people he is about to visit, to render him as independent as possible of the services of guides and valets-de-place, to protect him against extortion, and in every way to aid him in deriving enjoyment and instruction from his tour in one of the most fascinating countries in the world. The Handbook will also, it is hoped, be the means of saving the traveller many a trial of temper; for there is probably no country in Europe where the patience is more severely taxed than in some parts of Italy.

The Handbook is based on the Editor's personal acquaintance with the places described, most of which he has repeatedly and carefully explored. As, however, changes are constantly taking place, he will highly appreciate any communications with which travellers may kindly favour him, if the result of their own observation. The information already received from numerous correspondents, which he gratefully acknowledges, has in many cases proved most serviceable.

The sixth edition of Central Italy and Rome, like its predecessor, has been carefully revised and brought up to date. For the description of the antiquities of Rome, the Editor is indebted to *Professor H. Nissen* of Strassburg. The introductory articles on art by *Prof. R. Kekulé* of Bonn and *Prof. A. Springer* of Leipsic have been adapted for the use of English travellers with the kind assistance of *Mr. J. A. Crowe*, the eminent historian of art. Professor Springer has also contributed many valuable incidental remarks on modern art.

The MAPS and PLANS, on which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller. The *Plan of Rome* (scale 1 : 15,000) is divided into three sections with a view to obviate the necessity of unfolding a large sheet of paper at every consultation, and its use will be further facilitated by reference to the small clue-plan inside the cover at the end of the volume.

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre), and DISTANCES in English miles (comp. p. ii).

HOTELS (comp. p. xxi). In no country does the treatment which the traveller experiences at hotels vary more than in Italy, and attempts at extortion are perhaps nowhere so outrageous. Besides the modern palatial and expensive establishments, the Handbook also contains a selection of modest, old-fashioned inns, where gentlemen travelling alone will not unfrequently find good accommodation at moderate charges. The asterisks indicate those hotels which the Editor has reason to believe from his own experience, as well as from information supplied by numerous travellers, to be respectable, clean, and reasonable. The value of these asterisks, it need hardly be observed, varies according to circumstances, those prefixed to town hotels and village inns signifying respectively that the establishments are good of their kind. At the same time the Editor does not doubt that comfortable quarters may occasionally be obtained at inns which he has not recommended or even mentioned. Although changes frequently take place, and prices generally have a strong upward tendency, the average charges stated in the Handbook will enable the traveller to form a fair estimate of his probable expenditure.

To hotel proprietors, tradesmen, and others the Editor begs to intimate that a character for fair dealing and courtesy towards travellers forms the sole passport to his commendation, and that advertisements of every kind are strictly excluded.

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Abbreviations.

R. = Room, B. = Breakfast, D. = Dinner, A. = Attendance, L. = Light. — r. = right, l. = left; also applied to the banks of a river with reference to the traveller looking *down* the stream. — N., S., E., W., the points of the compass and adjectives derived from them. — M. = English miles; ft. = English feet.

Asterisks

are employed as marks of commendation.

INTRODUCTION.

'Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
E'en in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced.'
BYRON.

I. Travelling Expenses. Money.

Expenses. The cost of a tour in Italy depends of course on the traveller's resources and habits, but, as already stated in the first part of this Handbook, it need not exceed that incurred in the more frequented parts of the continent. The average expenditure of a single traveller may be estimated at 25 francs per day, or at 12-15 francs when a prolonged stay is made at one place; but persons acquainted with the language and habits of the country may easily restrict their expenses to still narrower limits. Those who travel as members of a party effect a considerable saving by sharing the expense of guides, carriages, and other items. When ladies are of the party, the expenses are generally greater.

Money. The French monetary system is now in use throughout the whole of Italy. The franc (*lira* or *franco*) contains 100 *centesimi;* 1 fr. 25c. = 1*s.* = 1 German mark = 50 Austrian kreuzers. The precious metals are rarely seen in Italy. In copper *(bronzo* or *rame)* there are coins of 1, 2, 5, and 10 centesimi. A piece of 5 c. is called a *soldo*, or sou, and as the lower classes often keep their accounts in soldi, the traveller will find it useful to accustom himself to this mode of reckoning. See also the Money Table opposite the title-page.

BANKNOTES. Since the introduction of a paper currency during the war of 1866, at a compulsory rate of exchange, gold and silver have entirely disappeared from ordinary circulation, and bundles of small notes have taken their place. For these the purses used in most other countries are quite unsuitable, but one adapted for the purpose may be bought in Italy for 1½-2 fr.; in addition to which a strong pouch for copper will be found useful. The endless variety of banknotes with which the country was formerly inundated has been replaced by the *Biglietti Consorziali* (½, 1, 2, 5, 10, and 20 *lire*), issued in common by six banks (the Banca Nazionale, the Banca Nazionale Toscana, the Banca Toscana In-

dustriale e Commerciale, the Banca Romana, the Banca di Napoli, and the Banca di Sicilia), to which the right of issuing paper money is restricted. The traveller should be on his guard against the forged imitations of these notes which are occasionally met with.

Exchange. English circular notes, as well as gold and silver, are worth considerably more than Italian banknotes of nominally the same value. Of late years the gain on the exchange has averaged 10-15 per cent (a napoleon, for example, realising 22-23 fr., and a sovereign $27^1/_2$-$28^3/_4$ fr.). If the traveller makes a payment in gold he is entitled to decline receiving banknotes in exchange, unless the difference in valne be taken into account, but the full rate of exchange is rarely given except by respectable money-changers (*'cambiavaluta'*). As a rule, those money-changers are the most satisfactory who publicly exhibit a list of the current rates of exchange. The traveller should always be provided with an abundant supply of small notes (1, 2, and 5 fr.), as it is often difficult to change those of large amount. When a railway fare has to be paid it is a wise precaution to be provided with the exact sum beforehand, in order that mistakes or imposition may be prevented. Besides the small notes, 1-$1^1/_2$ fr. in copper should also be carried in a separate pocket or pouch.

Best Money for the Tour. Before entering Italy the traveller should obtain a moderate supply of *French Gold* in France or Germany. *Sovereigns* are received at nearly the full value (*i. e.* they are reckoned at 26-28 fr. instead of 25 fr.) by the principal hotel-keepers, but not in out-of-the-way places. *Circular Notes*, obtainable at the principal English banks, form the proper medium for the transport of large sums, and realise the most favourable exchange. English and German banknotes also realise more than their nominal value.

Money Orders payable in Italy, for sums not exceeding 10*l.*, are now granted by the English Post Office at the following rates: not exceeding 2*l.*, 9*d.*; 5*l.*, 1*s.* 6*d.*; 7*l.*, 2*s.* 3*d.*; 10*l.*, 3*s.* These are paid in gold. The identity of the receiver must be guaranteed by two well-known residents. The charge for money orders granted in Italy and payable in England is 40 c. per 1*l.* sterling.

II. Season and Plan of Tour.

Season. The season selected for the tour must of course depend on the traveller himself, but the colder months are those usually preferred. Most travellers bound for the South cross the Alps in September and October, and arrive in Rome about the beginning of November. Rome is the favourite winter-residence of strangers till the Carnival, but most of them leave it in Lent for the gayer scenes of Naples, and at Easter it is comparatively deserted, as the chief

attractions of the festival are now gone. As summer approaches most travellers prepare to quit the country, but even during the hot season tourists are not unfrequently met with. In this vast and ever-varying influx of travellers the English element is always greatly predominant.

No month in the year can be pronounced absolutely unfavourable for travelling in Italy, but the seasons recommended are from 15th Sept. to 15th Nov., and the months of April and May. The rainy winter months should, if possible, be spent in one of the larger cities, of which Rome is unquestionably the most interesting. June, July, and August are hardly suitable for a tour. The scenery indeed is then in perfection, and the long days are hailed with satisfaction by the active traveller; but the fierce rays of an Italian sun seldom fail to sap the physical and mental energies. This result is not occasioned so much by the intensity, as by the protracted duration of the heat, the sky being frequently cloudless, and not a drop of rain falling for many weeks in succession. The heat generally moderates about the end of August, when the first showers of autumn begin to refresh the parched atmosphere.

Plan. The plan of a tour in Italy must of course be framed in accordance with the object which the traveller has in view. In Central Italy the principal attraction is *Rome* itself, and of the other towns described in the present volume the next in importance are *Siena* and *Perugia*, both of which afford good summer quarters owing to their elevated situations. Two other places of great interest are *Orvieto* and *Assisi*, a short visit to which should not be omitted. *Arezzo*, *Cortona*, *Spoleto*, *Terni*, with its imposing waterfalls, and *Chiusi* and *Corneto*, with their Etruscan antiquities, are also interesting points, situated near the railway. *Volterra*, *S. Gimignano*, *Montepulciano*, and *Viterbo*, though less conveniently situated, are also well worthy of a visit. With regard to the towns lying on the coast of the Adriatic, comp. p. 81. Besides these points of attraction there are many others in the less frequented districts of the interior, which the traveller who desires more than a superficial acquaintance with Italy should not fail to explore; and the farther he diverges from the beaten track, the more he will learn of the characteristics of this delightful country.

III. Language.

The time and labour which the traveller has bestowed on the study of Italian at home will be amply repaid as he proceeds on his journey. It is quite possible for persons entirely ignorant of Italian and French to travel through Italy with tolerable comfort; but such travellers cannot conveniently deviate from the ordinary track, and are moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, i. e. considerably more than the ordinary charges. French

is very useful, as the Italians are very partial to that language, and it may suffice for Rome and some of the main routes; but for those who desire the utmost possible freedom, combined with the lowest possible expenditure, a slight acquaintance with the language of the country is indispensable. †

IV. Passports. Custom-house. Luggage.

Passports, though not required in Italy, are occasionally useful. Registered letters, for example, will not be delivered to strangers unless they exhibit a passport to prove their identity. In the remote districts, too, where the public safety demands a more rigorous supervision, the traveller is sometimes asked for his credentials. The Italian police authorities are generally civil and obliging.

Custom-House. The examination of luggage at the Italian custom-houses is usually lenient. Tobacco and cigars are the articles chiefly sought for. At the gates of most of the Italian towns a tax *(dazio consumo)* is levied on comestibles, but travellers' luggage is passed at the barriers *(limite daziario)* on a simple declaration that it contains no such articles.

Luggage. If possible, luggage should never be sent to Italy by goods-train, as it is liable to damage, pilferage, and undue custom-house detention. If the traveller is obliged to forward it in this way, he should employ a trustworthy agent at the frontier and send him the keys. As a rule it is advisable, and often in the end less expensive, never to part from one's luggage, and to superintend the custom-house examination in person.

V. Public Safety. Begging.

Brigandage. Italy is still sometimes regarded as the land of Fra Diavolo's and Rinaldo Rinaldini's, and the impression is fostered by tales of travellers, and sensational letters to newspapers; but the fact is, that travelling in Northern and Central Italy is hardly attended with greater hazard than in any of the northern European

† '*Baedeker's Manual of Conversation in English, French, German, and Italian, with Vocabulary, etc.*' (Stereotype Edit., Baedeker, Leipsic), which is specially adapted for the use of travellers, with the addition of a pocket-dictionary, will soon enable the beginner to make himself understood. — A few words on the *pronunciation* may be acceptable to persons unacquainted with the language. *C* before *e* and *i* is pronounced like the English ch; *g* before *e* and *i* like j. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard. *Sc* before *e* or *i* is pronounced like sh; *gn* and *gl* between vowels like nyĭ and lyĭ. The vowels *a*, *e*, *i*, *o*, *u* are pronounced ah, ā, ee, o, oo. — In addressing persons of the educated classes 'Ella' or 'Lei', with the 3rd pers. sing., should always be employed (addressing several at once, 'loro' with the 3rd pers. pl.). 'Voi' is used in addressing waiters, drivers, etc., 'tu' by those only who are proficient in the language. 'Voi' is the usual mode of address among the Neapolitans, but is generally regarded as inelegant or uncourteous.

countries, while Southern Italy is unsafe in its more remote recesses only. The '*Brigantaggio*', strictly so called, is a local evil, which may easily be avoided. In Tuscany, Umbria, the Marca, and indeed in the whole of the districts to the N. of Rome, it is quite unknown, and even the Roman Campagna can now scarcely be looked on as less safe than lonely districts in the neighbourhood of other large cities. For information as to the safety of the roads the traveller should apply to the *Carabinieri*, or gensdarmes (who wear a black uniform, with red facings and white shoulder-straps, and cocked hats), a respectable and trustworthy corps, the strength of which was raised in 1874 from 1900 to 3297 men. The traveller should avoid the poorer and less frequented parts of Rome and other towns after nightfall.

Weapons, which for the ordinary traveller are a mere burden, cannot legally be carried without a license, obtainable through the traveller's consul or ambassador. Those of a secret character, such as sword-sticks and stick-guns, are entirely prohibited and are liable to confiscation.

Begging, which was countenanced and even encouraged under the old system of Italian politics, still continues to be one of those national nuisances to which the traveller must habituate himself. The present government has adopted energetic measures for its suppression, but hitherto with only partial success. The average Italian beggar is a mere speculator, and not a deserving object of charity. The traveller should therefore decline to give anything, with the words, 'non c'è niente', or a gesture of disapproval. If a donation be bestowed, it should consist of one of the smallest possible copper coins. A beggar, who on one occasion was presented with 2c. and thanked the donor with the usual benedictions, was on another presented with 50c.; but this act of liberality, instead of being gratefully accepted, only called forth the remark in a half-offended tone: — 'Ma, signore, è molto poco!'

VI. Intercourse with Italians.

In Italy the pernicious custom of demanding considerably more than will ultimately be accepted has long been prevalent; but a knowledge of the custom, which is based on the presumed ignorance of one of the contracting parties, tends greatly to mitigate the evil. Where tariffs and fixed charges exist, they should be carefully consulted. In other cases, where a certain average price is established by custom, the traveller should make a distinct bargain as to the article to be bought or service to be rendered, and never rely on the equity of the other party. Nor should any weight be attached to the representations of waiters, drivers, and guides in matters in which they have an interest, and with whom even the inhabitants of the place often appear to act in concert.

Individuals who appeal to the generosity of the stranger, or to their own honesty, or who, as rarely happens, are offended by the traveller's manifestation of distrust, may well be answered in the words of the proverb, *'patti chiari, amicizia lunga'*. The equanimity of the traveller's own temper will greatly assist him if involved in a dispute or bargain, and he should pay no attention whatever to vehement gesticulations or an offensive demeanour. The slighter his knowledge of the Italian language is, the more careful should he be not to involve himself in a war of words, in which he must necessarily be at a great disadvantage.

In a country where trifling donations are in constant demand, the traveller should always be provided with an abundant supply of copper coins. Drivers, guides, porters, donkey-attendants, etc. invariably expect, and often demand as their right a gratuity *(buona mano, mancia, da bere, bottiglia, caffè, fumata)*, in addition to the hire agreed on, varying according to circumstances from 2-3 sous to a franc or more. The traveller need not scruple to limit his donations to the smallest possible sums, as liberality is often a source of annoyance and embarrassment. Thus if half-a-franc is bestowed where two sous would have sufficed, the fact speedily becomes known, and the donor is sure to be besieged by numerous other applicants whose demands it is impossible to satisfy.

The demeanour of the stranger towards the natives should be somewhat modified in accordance with their various natural characteristics. The Italians of the North resemble the inhabitants of the South of France, and those of Italian Switzerland. The character of the Tuscans is more effeminate, their language and manners more refined. The bearing of the Roman is grave and proud. With these, the stranger will find no difficulty in associating; and acts of civility or kindness will not be misplaced, even when conferred on persons of the lower orders.

VII. **Conveyances.**

Railways. With the exception of the Bologna and Ancona line, the whole of the railways in Central Italy belong to the *Ferrovie Romane* company. As already remarked in the first volume of the Handbook, the rate of travelling is very moderate, and the trains are often behind time. The first class carriages are tolerably comfortable, the second are inferior to those of the German railways, and resemble the English and French, while the third class is chiefly frequented by the lower orders. Among the expressions with which the railway-traveller will soon become familiar are — *'pronti'* (ready), *'partenza'* (departure), *'si cambia convoglio'* (change carriages), and *'uscita'* (egress), which are shouted by the officials with characteristic vigour.

When about to start from a crowded station, the traveller will

find it convenient to have as nearly as possible the exact fare ready before taking tickets. In addition to the fare a tax of 5c. is payable on each ticket, and the express fares are 10-12½ per cent higher than the ordinary. It is also very important to be at the station early, as, in accordance with the regulations, the ticket-office closes 5 min., and the luggage-office ¼ hr. before the departure of the train. At the end of the journey tickets are given up at the *uscita*, except in the case of the very large stations, where they are collected before the passengers alight.

The traveller is recommended to ascertain the weight of his luggage, if possible, before going to the station, in order to guard against imposition. No luggage is allowed free (but see below, international through-tickets), except small articles taken by the passenger into his carriage. Porters who convey luggage to and from the carriages are sufficiently paid with a few sous, where there is no fixed tariff. Those who intend to make only a short stay at a place, especially when the town or village lies at a considerable distance from the railway, had better leave their heavier luggage at the station till their return (*dare in deposito*, or *depositare*, 10c. per day for each article).

The best collection of time-tables is the '*Indicatore Ufficiale delle Strade Ferrate*', etc. (price 1 fr.), with which every traveller should be provided. The local time-tables of the Tuscan, Roman, and Neapolitan lines, which may be procured at the railway stations for a few sous, are also useful.

Through Tickets to different parts of Italy are issued in London (at the principal railway stations; by Messrs. Cook & Son, Ludgate Circus; etc.), in Paris, and at many of the principal towns in Germany and Switzerland. They are generally available for 30 days, and each passenger is allowed 56 Engl. lbs. of luggage free. When through tickets are taken from Italy to Switzerland, Germany, etc., that portion of the journey which lies beyond the Italian frontier must be paid for in *gold*. Travellers about to cross the frontier in either direction are strongly recommended to superintend the custom-house examination of luggage in person.

Circular Tickets *(viaggi circolari)* to the principal towns in Italy, available sometimes for 50 days, may be purchased in London, in France, and in Germany, as well as in Italy, at a reduction of 45 per cent (but usually without a free allowance of luggage). Farther particulars will be found in the time-tables, or at the '*agenzie*', or railway-offices in the larger towns. For Central Italy alone there are five different circular tours, for which 10-30 days are allowed. These tickets require to be stamped at the office at each fresh starting-point.

Return Tickets may often be advantageously used for short excursions, but they are generally available for one day only. It

should also be observed that if the traveller alights at a station short of his destination he forfeits the *whole* of the rest of his ticket.

Steamboats. There are now so many different railway routes from N. Italy to Rome that few travellers will care to travel by steamer from Genoa or Leghorn to Cività Vecchia, or from Trieste to Ancona, although many will still prefer the sea-voyage to the long railway-journey if bound for Naples direct (see vol. iii. of the Handbook). In fine weather, especially in summer, when sea-sickness need rarely be apprehended, a voyage on the Mediterranean is very enjoyable, but as the steamers generally ply at night the finest parts of the scenery are often missed.

Cività Vecchia, the seaport of Rome (p. 7), is at present touched by the vessels of *A. & L. Fraissinet & Co.* (office at Rome at Rosati's, Via Condotti 6) on their way to Naples, and by those of *Rubattino & Co.* (office at Rome in the Piazza di Monte Citorio, 131) on the voyage to Sardinia.

Ancona (p. 96) is touched once weekly by a vessel of the *Peninsular and Oriental Company* and by another of *Florio & Co.*, from Trieste and Venice.

Tickets should be purchased by the traveller in person at the office of the company. The ticket is furnished with the purchaser's name and destination, the fare, the name of the vessel, and the hour of departure. The saloons and berths of the first class are comfortably and elegantly fitted up, those of the second tolerably. Passengers of the second class have free access, like those of the first, to every part of the deck. Officers of the Italian and French armies, up to and including those of the rank of captain, are entitled to second-class berths only.

Luggage. First-class passengers are allowed 100 kilogr. (2 cwt.), second-class 60 kilogr. (135 lbs.), but articles not intended for the passenger's private use are prohibited.

Food of good quality and ample quantity is included in the first and generally in the second-class fare. The steward's fee for a voyage of 12-24 hrs. is usually 1 fr.

Embarcation, with luggage, generally 1 fr. for each person (comp. pp. 1, 7). The fare should not be paid until the passenger and his luggage are safe on deck. Passengers should be on board an hour before the advertised time of starting.

Diligences. As several of the most interesting places described in the following pages lie at some distance from the railway (such as Urbino, Gubbio, Viterbo, and S. Gimignano), the traveller must visit them by carriage or by diligence. The *Corriere*, which carries the mails, has seats for 2-3 passengers only, and the fares are high. The *Diligenza*, or ordinary stage-coach, conveys travellers with tolerable speed, and generally at the same fares as similar vehicles in other parts of the continent. They are in the hands of private speculators, and where several run in competition, the more expensive are to be preferred. When ladies are of the party the coupé (fare one-third higher) should if possible be secured. The drivers and ostlers generally expect a few soldi at the end of each stage. — For a party of two or four persons the expense of a carriage with one or two horses hardly exceeds the diligence fares, while the travellers are far more independent. A carriage with one horse may generally be hired for $^3/_4$-1 fr. per miglio, and a single seat in a carriage may often be obtained.

Walking Tours. An Italian rarely walks if he can possibly drive; and how walking can afford pleasure is to him an inexplicable mystery. The remark has frequently been made to the Editor: *'Lei è signore e va a piedi?!'* In the more frequented districts, however, such as the vicinity of Rome, the natives are accustomed to this mania of foreigners, and are no longer surprised to find them exploring the Campagna and the Sabine and Alban Mts. on foot. There seems, however, to be a growing taste for walking among the Italians themselves, as a great many stations of the Italian *Club Alpino* have recently been established for the purpose of rendering the Apennines more accessible to travellers. Cool and clear weather should if possible be selected, and the scirocco carefully avoided. The height of summer is of course unsuitable for tours of this kind.

Riding. A horse *(cavallo)* or donkey *(sommāro)*, between which the difference of expense is slight, will often be found serviceable, especially in mountainous districts. The attendant *(pedone)* acts as a guide and servant for the time being. Riding is now common among the Alban and Sabine Mts., where animals are provided for the use of ladies also. A previous bargain should be made, *tutto compreso*, a gratuity being added if the traveller is satisfied.

VIII. Hotels.

First Class Hotels, comfortably fitted up, are to be found at Rome, Siena, Perugia, and at most of the principal resorts of travellers in Central Italy. Several of those at Rome are kept by Swiss and German landlords. Room 2½-5 fr., bougie 75 c. to 1 fr., attendance 1 fr., table d'hôte 5 fr., and so on. Families, for whose reception the hotels are often specially fitted up, should make an agreement with the landlord with regard to pension (8-15 fr. each person per day). Visitors are expected to dine at the table d'hôte; otherwise the charge for rooms is raised, or the inmate is informed that they are required for some one else. The cuisine is a mixture of French and Italian.

The Second Class Hotels are thoroughly Italian in their arrangements, and they are rarely very clean or comfortable. The charges are little more than one-half of the above. There is no table d'hôte, but there is generally a trattoria connected with the house, where refreshments *à la carte* or a dinner *a prezzo fisso* may be procured at any hour. These inns will often be found convenient and economical by the *voyageur en garçon*, and the better houses of this class may even be visited by ladies. As a rule, it is advisable to make enquiries as to charges beforehand. A dinner, for example at 2-3 fr., may be stipulated for, and in bargaining as to the charge for a room the 'servizio e candela' should not be forgotten. Exorbitant demands may generally be reduced without dif-

ficulty to reasonable limits, and even when no previous agreement has been made an extortionate bill may sometimes be successfully disputed, though never without long and vehement discussion.

The best hotels have fixed charges. Attendance, exclusive of boots and commissionnaire, is charged in the bill. This is not the case in the smaller inns, where 1 fr. per diem is usually divided between the waiter and the facchino, or less for a prolonged stay. Copper coins are never despised by such recipients.

Hôtels Garnis and Private Apartments are recommended for a prolonged residence. A distinct agreement as to rent should be made beforehand. When a whole suite of apartments is hired, a written contract on stamped paper should be drawn up with the aid of some one acquainted with the language and customs of the place (e.g. a banker), in order that 'misunderstandings' may be prevented. For single travellers a verbal agreement with regard to attendance, linen, stoves and carpets in winter, a receptacle for coal, and other details will generally suffice.

The popular idea of cleanliness in Italy is behind the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of their climate. The traveller will rarely suffer from this shortcoming in hotels and lodgings of the best class; but those who quit the beaten track must be prepared for privations. Iron bedsteads should if possible be selected, as they are less likely to harbour the enemies of repose. Insect-powder *(polvere di Persia*, or Keating's) or camphor somewhat repels their advances. The *zanzāre*, or gnats, are a source of great annoyance, and often of suffering, during the autumn months. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains *(zanzarieri)* round the beds, masks for the face, and gloves are employed to ward off the attacks of these pertinacious intruders. The burning of insect powder over a spirit-lamp is also recommended, and pastilles may be purchased at the principal chemists' for the same purpose.

IX. Restaurants, Cafés, Osterie.

Restaurants *(trattorīe)* are chiefly frequented by Italians and gentlemen travelling alone, but those of the better class may be visited by ladies also. Dinner may be obtained *à la carte*, and sometimes *a prezzo fisso*, at any hour between 12 and 7 or 8 p. m., for 2-5 fr.; the waiters expect a gratuity of 2-5 soldi. The diner who wishes to confine his expenses within reasonable limits, should refrain from ordering dishes not mentioned in the bill of fare. Besides the old-fashioned *trattorie*, a number of '*restaurants*' of a better class have recently been opened in Rome. The cookery is generally French, and the charges and arrangements are similar to those in the other European capitals. The waiter is called *came-*

rĭcre, but the approved way of attracting his attention is by knocking on the table.

A late hour for the chief repast of the day should be chosen in winter, in order that the daylight may be profitably employed, but an early dinner is preferable in summer when the midday heat precludes exertion.

List of the ordinary dishes at the Italian restaurants: —

Minestra or *Zuppa*, soup.
Consumè, broth or bouillon.
Zuppa alla Santè, soup with green vegetables and bread.
Gnocchi, small puddings.
Riso con piselli, rice-soup with peas.
Risotto (alla Milanese), a kind of rice pudding (rich).
Maccaroni al burro, with butter; *al pomidoro*, with tomatos.
Manzo, boiled beef.
Fritto, fried meat.
Frittura mista, a mixture of fried liver, brains, and artichokes.
Frittata, omelette.
Arrosto, roasted meat.
Arrosto di vitello, or *di mongana*, roast-veal.
Bistecca, beefsteak.
Coscetto, loin.
Testa di vitello, calf's head.
Fegato di vitello, calf's liver.
Braccioletta di vitello, veal-cutlet.
Costoletto alla minuta, veal-cutlet with calves' ears and truffles.
Patate, potatoes.
Quaglia, quail.
Tordo, field-fare.
Lodŏla, lark.
Sfoglia, a kind of sole.
Principi alla tavola, or *piattini*, hot relishes.
Funghi, mushrooms (often too rich).
Presciutto, ham.
Salami, sausage.
Pollo, or *pollastro*, fowl.
Gallotta, turkey.
Umido, meat with sauce.
Stufatino, ragout.
Erbe, vegetables.
Carciofi, artichokes.
Piselli, peas.
Lenticchi, lentils.
Cavoli fiori, cauliflower.
Fave, beans.
Fagiuolini, French beans.
Mostarda, simple mustard.
Senăpe, hot mustard.
Ostriche, oysters (good in winter only).
Giardinetto or *frutta*, fruit-desert.
Crostata di frutti, fruit-tart.
Crostata di pasta sfoglia, a kind of pastry.
Fragole, strawberries.
Pera, pear.
Melo, or *pomo*, apple.
Persiche, peaches.
Uva, bunch of grapes.
Limone, lemon.
Arancio or *portogallo*, orange.
Finocchio, root of fennel.
Pane francese, bread made with yeast (the Italian is made without).
Formaggio, *cacio*, cheese.

Wine (*nero* or *rosso*, red; *bianco*, white; *dolce*, sweet; *asciutto*, dry; *del paese*, wine of the country) is usually placed on the table in large bottles at the Tuscan restaurants and charged for according to the quantity drunk. At Rome and some other places the visitor is asked if he wishes *un mezzo litro* or *un quinto* (1/5th litre).

Cafés are frequented for breakfast and lunch, and in the evening by numerous consumers of ices.

Caffè nero, or coffee without milk, is usually drunk (10-15c. per cup). *Caffè latte* is coffee mixed with milk before being served (20-30c.); or *caffè e latte*, i.e. with the milk served separately, may be preferred (30-40c.). *Mischio* is a mixture of coffee and chocolate (20-30c.), considered wholesome and nutritious.

The usual viands for lunch are ham, sausages, cutlets, beefsteaks, and eggs (*uova da bere*, soft; *toste*, hard; *uova al piatto*, fried).

Ices (*sorbetto* or *gelato*) of every possible variety are supplied at the cafés at 30-90c. per portion; or a half portion (*mezzo*) may be ordered. *Granita*, or half-frozen ice (*limonata*, of lemons; *aranciata* of oranges), is much in vogue in the forenoon. The waiter, who expects a sou or more,

according to the amount of the payment, is sometimes inaccurate in changing money if not narrowly watched.

The principal Parisian newspapers are to be found at all the larger cafés, English rarely.

Wine Shops *(osterie)*, especially at Rome, are a favourite haunt of the lower classes, who bring their own eatables from the *pizzicarolo*, or dealer in comestibles. The rooms are generally dirty and uninviting, but the wine is often good.

Cigars in Italy (Sicily excepted) are a monopoly of Government, and bad; those under 3-4 soldi scarcely smokable. Good imported cigars may be bought at the best shops in Rome for 25-60 c. — Passers-by are at liberty to avail themselves of the light burning in every tobacconist's, without making any purchase.

X. Sights, Shops, etc.

Churches are open in the morning till 12 or 12.30, and generally again from 4 to 7 p.m., while some of the most important remain open the whole day. Visitors may inspect the works of art even during divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. On the occasion of festivals the works of art are often entirely concealed by the temporary decorations. The verger *(sagrestano*, or *nonzolo)* receives a fee of $^1/_2$ fr. or upwards, if his services are required.

Museums, picture-galleries, and other collections are usually open from 10 to 3 o'clock. By a law passed in 1875 all the collections which belong to government are open on week-days at a charge of 1 fr., and on Sundays (and sometimes on Thursdays also) gratis. They are closed on the following public holidays: New Year's Day, Epiphany (6th Jan.), the Monday and Tuesday during the Carnival, Palm Sunday, Easter Sunday, Ascension Day, Whitsunday and Whitmonday, Fête de Dieu (Corpus Christi), the Festa dello Statuto (first Sunday in June), Assumption of the Virgin (15th Aug.), and on Christmas Day. A good many other days are also sometimes observed as holidays, such as the Thursday before the Carnival and the day sacred to the local patron saint.

Valets de Place *(servitori di piazza)* may be hired at 5-6 fr. per day. They are generally respectable and trustworthy, but, as they are seldom good judges of what is really worth seeing, the traveller should specify to them the places he desires to visit. Their services may generally well be dispensed with by those who are not pressed for time. Purchases should never be made, nor contracts with vetturini or other persons drawn up, in presence or with the aid of a commissionnaire, as any such intervention tends considerably to increase the prices.

Theatres. Performances in the large theatres begin at 8, 8.30, or 9, and terminate at midnight or later, operas and ballets being exclusively performed. The first act of an opera is usually suc-

ceeded by a ballet of three acts or more. Verdi is the most popular composer. The pit *(platēa)* is the usual resort of the men, while the boxes and sometimes the stalls *(poltrone* or *posti distinti)* are frequented by ladies. A box *(palco)* must always be secured in advance. — A visit to the smaller theatres, where dramas and comedies are acted, is recommended for the sake of habituating the ear to the language. Performances in summer take place in the open air, in which case smoking is allowed. — The theatre is the usual evening-resort of the Italians, who never observe strict silence during the performance of the music.

Shops rarely have fixed prices. As a rule, even where *prezzi fissi* are professed, two-thirds or three-quarters of the price demanded is a fair offer. The itinerant dealers often ask double and more the value of their wares. With artizans and drivers there is the same necessity for bargaining. On these occasions the expression '*Non volete?*' (then you will not?) will generally have the effect of bringing the matter to a speedy adjustment. Purchases should never be made in presence of valets-de-place, as these individuals, by tacit agreement, receive at least 10 per cent of the purchase-money, which of course comes out of the pocket of the purchaser.

XI. Post Office. Telegraph.

Letters (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should be addressed very distinctly, and the name of the place should be in Italian. When asking for letters the traveller should present his visiting card instead of pronouncing his name. Postage-stamps *(francobollo)* are sold at the post-offices and at many of the tobacco-shops. — Letters of 15 grammes ($^1/_2$ oz., about the weight of three sous) to any of the states included in the postal union (now comprising the whole of Europe) 30c.; post-card *(cartolina postale)* 15c.; book-packets per 50 grammes 7c.; registration-fee *(raccomandazione)* 30c.

Letters by town-post 5c.; throughout the kingdom of Italy 20c. prepaid, or 30c. unpaid. Post-card 10c.

In the larger towns the post-office is open daily from 8 or 9 a.m. to 10 p. m. (also on Sundays and holidays); in smaller places it is generally closed in the middle of the day for two or three hours.

Telegram of 20 words to London 9 fr., to other parts of Great Britain 10 fr., France 4, Germany 5, Switzerland 3, Austria 3 or 4, Belgium 5, Denmark $7^1/_2$, Russia 11, Sweden 8, Norway $8^1/_2$ fr. — To America 10 words 50 fr.

Within the kingdom of Italy, 15 words 1 fr., each additional word 10 c.; telegrams with special haste (*telegrammi urgenti*, which take precedence of all others), whether for inland or foreign places, may be sent at five times the above rates.

XII. Calculation of Time.

The old Italian reckoning from 1 to 24 o'clock is now disused in all the larger towns, but is still used by the priests and by the lower classes, especially in Central and Southern Italy. The ordinary reckoning of other nations is called the *ora francese*. The moment of the sun's disappearance below the horizon is 'half past 23 o'clock'; the twilight lasts about half-an-hour, after which it is '24 o'clock', or the close of the day, when 'Ave Maria' is rung. The following hours are usually termed 'un ora di notte', 'due ore di notte', etc. This troublesome mode of calculation would necessitate a daily alteration of every time-piece in the kingdom, but it is thought sufficiently accurate to alter the hour of Ave Maria by a quarter of an hour about once a fortnight. The following table shows the Italian compared with the ordinary hours at Rome.

	By Ital. time		Ave Maria or 24 o'cl. is our		By Ital. time		Ave Maria or 24 o'cl. is our
	our noon is	our midnt. is			our noon is	our midnt. is	
Jan. 1-13.	18¾	6¾	5¼	July 1-14.	15¾	3¾	8¼
14-26.	18½	6½	5½	15-31.	16	4	8
27-31.	18¼	6¼	5¾	Aug. 1-10.	16¼	4¼	7¾
Febr. 1- 7.	18¼	6¼	5¾	11-20.	16½	4½	7½
8-20.	18	6	6	21-31.	16¾	4¾	7¼
21-28.	17¾	5¾	6¼	Sept. 1- 7.	17	5	7
March 1- 6.	17¾	5¾	6¼	8-15.	17¼	5¼	6¾
7-19.	17½	5½	6½	16-23.	17½	5½	6½
20-31.	17¼	5¼	6¾	24-30.	17¾	5¾	6¼
April 1.	17¼	5¼	6¾	Oct. 1- 3.	17¾	5¾	6¼
2-14.	17	5	7	4-12.	18	6	6
15-27.	16¾	4¾	7¼	13-21.	18¼	6¼	5¾
28-30.	16½	4½	7½	22-31.	18½	6½	5½
May 1-10.	16½	4½	7½	Nov. 1- 3.	18½	6½	5½
11-23.	16¼	4¼	7¾	4-19.	18¾	6¾	5¼
24-31.	16	4	8	20-30.	19	7	5
June 1-10.	16	4	8	Dec. 1-27.	19	7	5
11-30.	15¾	3¾	8¼	28-31.	18¾	6¾	5¼

XIII. Climate. Health.

Climate. Most travellers must in some degree alter their mode of living whilst in Italy, without however implicitly adopting the Italian style. Inhabitants of more northern countries generally become unusually susceptible to cold in Italy, and therefore should not omit to be well supplied with warm clothing for the winter. Carpets and stoves, to the comforts of which the Italians generally appear indifferent, are indispensable in winter. A southern aspect is an absolute essential for delicate persons, and highly desirable for the robust. Colds are most easily caught after sunset, and in rainy weather. Even in summer it is a wise precaution not to wear too light clothing. Flannel is strongly recommended.

Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglesi) only walk in the sun, Christians in the shade. Umbrellas or spectacles of coloured glass (grey, concave glasses to protect the whole eye are best) may be used with advantage when a walk in the sun is unavoidable. Blue veils are recommended to ladies. Repose during the hottest hours is advisable, and a moderate siesta is often refreshing. Windows should be closed at night.

Health. English and German medical men are to be met with in the larger cities. The Italian therapeutic art does not enjoy a very high reputation in the rest of Europe. English and German chemists, where available, are recommended in preference to the Italian. It may, however, be wise, in the case of maladies arising from local causes, to employ native skill. Foreigners frequently suffer from diarrhœa in Italy, which is generally occasioned by the unwonted heat. Ice and rice are two of the commonest remedies. The homœopathic tincture of camphor may also be mentioned. In such cases, however, thorough repose is the chief desideratum.

XIV. Chronological Table of Recent Events.

1846. June 16. Election of Pius IX.
1848. March 18. Insurrection at Milan.
- 22. Charles Albert enters Milan.
- 22. Republic proclaimed at Venice.
May 15. Insurrection at Naples quelled by Ferdinand II. ('Re Bomba').
- 29. Radetsky's victory at Curtatone.
- 30. Radetsky defeated at Goito; capitulation of Peschiera.
July 25. Radetsky's victory at Custozza.
Aug. 6. Radetsky's victory at Milan.
- 9. Armistice.
Nov. 15. Murder of Count Rossi at Rome.
- 25. Flight of the Pope to Gaeta.
1849. Febr. 5. Republic proclaimed at Rome.
- 17. Republic proclaimed in Tuscany, under Guerazzi.
March 16. Charles Albert terminates the armistice (ten days' campaign).
- 23. Radetsky's victory at Novara.
- 24. Charles Albert abdicates (d. at Oporto. July 26th); accession of Victor Emmanuel II.
March 26. Armistice; Alessandria occupied by the Austrians.
- 31. Haynau captures Brescia.
April 5. Republic at Genoa overthrown by La Marmora.
- 11. Reaction at Florence.

1849.	April	30.	Garibaldi defeats the French under Oudinot.
	May	11.	Leghorn stormed by the Austrians.
	-	15.	Subjugation of Sicily.
	-	16.	Bologna stormed by the Austrians.
	July	4.	Rome capitulates.
	Aug.	6.	Peace concluded between Austria and Sardinia.
	-	22.	Venice capitulates.
1850.	April	4.	Pius IX. returns to Rome.
1855.			Sardinia takes part in the Crimean War.
1856.			Congress at Paris. Cavour raises the Italian question.
1859.	May	20.	Battle of Montebello.
	June	4.	Battle of Magenta.
	-	24.	Battle of Solferino.
	July	11.	Meeting of the emperors at Villafranca.
	Nov.	10.	Peace of Zurich.
1860.	March	18.	Annexation of the Emilia (Parma, Modena, Romagna).
	-	22.	Annexation of Tuscany.
	-	24.	Cession of Savoy and Nice.
	May	11.	Garibaldi lands at Marsala.
	-	27.	Taking of Palermo.
	July	20.	Battle of Melazzo.
	Sept.	7.	Garibaldi enters Naples.
	-	18.	Battle of Castelfidardo.
	-	29.	Ancona capitulates.
	Oct.	1.	Battle of the Volturno.
	-	21.	Plebiscite at Naples.
	Dec.	17.	Annexation of the principalities, Umbria, and the two Sicilies.
1861.	Febr.	13.	Gaeta capitulates after a four months' siege.
	March	17.	Victor Emmanuel assumes the title of King of Italy.
1864.	Sept.	15.	Convention between France and Italy.
1866.	June	20.	Battle of Custozza.
	July	5.	Cession of Venetia.
	-	20.	Naval battle of Lissa.
1867.	Nov.	3.	Battle of Mentana.
1870.	Sept.	12.	Occupation of the States of the Church by Italian troops.
	-	20.	Occupation of Rome.
1878.	Jan.	9.	Death of Victor Emmanuel II.; accession of Humbert I.
	Febr.	7.	Death of Pius IX.
	-	20.	Election of Leo XIII.

Ancient Art.

An Historical Sketch,

from the German of

Prof. Reinhard Kekulé.

> *"As the streams lose themselves in the mightier Ocean, so the history of the peoples once distributed along the Mediterranean shores is absorbed in that of the mighty Mistress of the World".*
> NIEBUHR.

The traveller who would not wander through the galleries of Rome in mere vacant wonderment may bear in mind these words of Niebuhr. As a preface to the following pages, they will not only help the intelligent observer to a worthy appreciation of the master-pieces presented to him, but enable him to invest them with appropriate historical associations.

Amongst the crowd of statues which fill the galleries and chambers of the Vatican and Capitol of Rome are to be seen the noblest examples of Antique Sculpture. These do not, however, stand in the same relation to Imperial Rome as, for example, the frescoes of Fiesole in the Cloisters of St. Mark, or those of Andrea del Sarto in the Church of the Annunziata to Florence, or as the master-pieces of Raphael and Michael Angelo to mediæval and pontifical Rome. These latter originated, so to speak, with her, were her peculiar attributes, the fitting emblems of her ecclesiastical supremacy. The genius which created them, she inspired, fostered, and rewarded. On the other hand, Rome, the mistress of the World, the Rome of ancient history, though attracting to herself the accumulated treasures of entire epochs of Greek art, though through her interposition names, which otherwise must have remained mere phantom sounds, survive to receive individually the homage due to their transcendent genius, had nevertheless as little influence on the marvellous development of Greek art, as London had upon the Italian Renaissance, on Giotto and Masaccio, on Raphael and Michael Angelo. In fact, those particular works, which, while they fill the mind with a wonder akin to awe, minister to our noblest gratification, and in the presence of whose marvellous perfection all subsequent efforts are dwarfed into insignificance, occupied in Rome ages ago, and still occupy, a place corresponding to that which

the master-pieces of the Italian and other schools of painting fill in the galleries of London, Paris, and Dresden. Winckelmann was the first to trace in bold and comprehensive outline the history of Art amongst the Ancients, from its infancy and earlier growth to its maturity and gradual decline. Following in the wake of Winckelmann, unceasing research, patiently and persistently pursued, has served to confirm and extend his survey, and to supply, in addition, a host of particulars pregnant with interest. Those indeed, who have conducted this laborious quest, stimulated and directed by the fortunate recovery of monuments and various relics of antiquity, have been the means of determining the history of Antique Art, so far at least as Sculpture and Architecture are concerned; and this not only in its more salient features, but with an elaboration of detail, so careful and so well authenticated, that the authorship of numerous works is clearly established, and the interest and value of their discoveries in so far unspeakably enhanced. Much indeed remains to be done, and the path of the explorer is beset with doubt and difficulty; but the future promises farther encouragement, if not complete solution.

In Art, the **Greeks** were content to learn from nations whose civilisation preceded theirs. Long before the first image was graven by Grecian hands, the *Egyptians*, as far as history acquaints us, had been the first to overcome those difficulties in the choice of a suitable form of expression inseparable from every fresh manifestation of Art. They had established a well defined system, a traditional style, which was exemplified as well in their Sculpture as in their Architecture. On the other hand the richly elaborated Art of the *Babylonians* and *Assyrians*, with its sumptuous wealth of decoration, must also of necessity have had its influence on the Greeks of Asia Minor. Grecian Art had, to begin with, not only adopted the method, implements, and workmanship of their predecessors; it had possessed itself of their forms and not unfrequently of the motives of their imagery. Greece did not, however, accept this heritage of art in the spirit of slavish imitation. Architectural models were not adopted in their entirety. Each part separately, each ornament in itself, became the centre of a new conception, and this conception once embodied became a distinct type, the expression of a taste purely Greek. In like manner they treated the conventional rendering of the human form transmitted to them. This, by constant reference to the living model, they continued to manipulate and modify until they attained to that profound and comprehensive grasp of nature, which to this day remains the subject of wonder and delight to our greatest artists. The way thus traversed was long and wearisome. It carries us back through an incalculable succession of ages into the impenetrable past. The oldest *Ionic* and *Doric* temples, although well-nigh of prehistoric antiquity, exhibit in all essential particulars a clearly defined architectural system;

and, let it be borne in mind, the architecture of the Greeks did not start into being as Athena from the head of Jupiter, fully armed and equipped. Careful observation will detect in the Orders associated in name with the two principal Hellenic races evidences of a very gradual development. Subsequently, to these two orders was added a third, known as the *Corinthian*. It was inevitable that in the practice of Sculpture as well as Architecture divergences arose which may be characterised as provincialisms; and it is equally intelligible that as Art in Greece assumed more and more majestic proportions, these provincialisms should have become less and less observable.

They were finally obliterated by the glories of what may be distinguished, in reference to art, as the AGE OF PERICLES; glories associated with the talismanic names of *Phidias* and *Polycletus* in Sculpture, and of *Ictinus* and *Mnesicles* in Architecture. The golden age of the Italian Renaissance, when Raphael filled the world with rapturous wonder, can alone be compared to a time which witnessed the surpassing achievements of art in Greece. Of the painters of this period, of *Polygnotus* for example, who flourished somewhat earlier, little can be ascertained. Their works have perished; and all that we can learn of them is at best too hypothetical to be worthy of record.

The name of POLYCLETUS belongs to the Peloponnesus. The connoisseur of his day claimed for him the merit of having presented the human form complete in its minutest details, correct in proportion, perfect in symmetry. One of his works in particular, the figure of a powerful youth armed with a spear *(Doryphorus)*, was upheld as an example of the master's peculiar excellence, and hence was surnamed the *Kanon*. As a counterpart to the Doryphorus, and in like manner regarded as a type or model, is the figure of a youth of distinguished beauty, who with both hands folds a band round his head *(Diadumenus)*. Of one of his *Amazons* it was said, that it surpassed even the Amazon of Phidias in beauty. Finally, especial glory was claimed for his statue of *Hera* placed in a temple dedicated to this goddess at Delphi. — MYRON'S chief delight was to pourtray the human form in action, but his success was, to say the least of it, partial. Thus he represents his *Discobolus* actually doubled up in the act of throwing the discus. In a group on the Acropolis at Athens the same artist has chosen for his subject the incident of Marsyas in the act of seizing the pipes which the Goddess Athena has rejected, and on which he plays while dancing with delight. He recoils in terror and bewilderment as the Goddess, suddenly appearing, dashes the pipes from his hand. Finally the *Cow* of Myron was especially popular. It was boasted of her that so life-like was she that she deceived both man and beast: nay imposed even on a living calf. But mightiest amidst this sculptor band was PHIDIAS. His colossal *Statue of Zeus* excited

wonder even in Olympia. It was accounted a reproach not to have seen it. His principal works were, however, devoted to the adornment of his native city Athens. The colossal figure of Athens' tutelary deity, the virgin goddess *Athena* in the Parthenon, was from the hand of Phidias. With him, we may assume, originated those plastic decorations of her temple the remains of which are preserved in Athens and in London; and in all that his friend Pericles undertook with a view to enhance the beauty and glory of their native city, the creative genius, if not always the hand of Phidias was active. So completely indeed had he subjected to his irresistible will the resources of his art, so far had he distanced all competitors, whether in the present or past, that the force of his genius, overstepping the narrow confines of Attica, imposed its sway upon successive generations of artists. *Alcamenes* and his favourite *Agoracritus* were his most distinguished and successful pupils. The *Statue of a Victor* in the pentathlon by Alcamenes was, in a similar way to the Doryphorus of Polycletus, distinguished by the title of 'Enkrinomenus', or 'the classical'.

In the history of Art, as in the history of Poetry, there usually succeeds to what Winckelmann terms the 'lofty style', which delights rather in depicting the sublime and majestic, a reaction in favour of a vein of sentiment more tender, more expressive of beauty in her gentler and more graceful aspects; while at the same time freer and more forcible utterance is given to joy and anguish, and generally to the emotions and passions. Tenderness and grace were the divine attributes of PRAXITELES and the family of whom he was chief. At this time when Athens, weary of conflict with the Hellenic confederacy, longed for peace, one of the family, *Cephisodotus* (the Elder), produced his *Irene and Plutus*, the Goddess of Peace bearing in her arms the infantine god of riches, of which there is a copy in the Glyptothek in Munich. Praxiteles himself belongs to a succeeding generation. Above all his *Eros* in Thespia, his *Satyr* and the *Aphrodite* in Cnidus, were the wonder and delight of antiquity. His sons *Cephisodotus* (the Younger) and *Timarchides* had also considerable repute. SCOPAS is usually regarded as the representative of the more pathetic and impassioned expression in Art; and amongst his numerous works a *Group of Sea Deities* and fantastical Sea Monsters are accounted particularly impressive. — The *Niobe and her Children*, afterwards carried to Rome, was attributed variously to Praxiteles and Scopas. *Leochares*, another contemporary of Scopas, is believed to be the author of a group representing *Ganymede* borne to Olympus on the wings of an eagle.

It is said that ALEXANDER THE GREAT would entrust the execution of his portrait to none other than LYSIPPUS of Sycium in the Peloponnesus: and with the name of Lysippus is associated a revolution in taste which culminated in this period. The painter and sculptor *Euphranor*, a contemporary of Lysippus, but older than he, whose

especial delight it was to celebrate heroic exploit, had already with purpose and deliberation modified the recognised rules of proportion. Lysippus moulded the head smaller, and the figure relatively taller than had hitherto been the practice. In posing the figures too, either standing or in movement, as well as in the entire conception and rendering of Nature, he appears to have developed anew and with dazzling effect what hitherto had not been more than suggested. His forms, though of unmistakably Greek character, are more in conformity with modern taste than those of earlier artists. Among the best known works of Lysippus is the *Apoxyomenus*, the figure of a youth fresh from a struggle in the Palæstra, in the act of using the scraping iron. Gods and heroes, scenes of war and the chase, furnished him with subjects for a host of other works. Among his sons and pupils *Laippus*, *Boëdas*, and *Euthycrates*, the last is most highly esteemed. Not only those of their generation but posterity agreed that Lysippus and the painter *Apelles* had reached the highest attainable point in the truthful rendering of nature, as well as in the more technical mastery of their art. The influence of Lysippus endured throughout and beyond the end of the following century. His method sufficed for the schools which succeeded him because the new spirit in which they worked had already triumphed in Lysippus.

The conquests of Alexander and all that followed in their train — the glories and treasures of the East unfolded, mighty monarchies founded, stately cities built, and growing into centres of wealth and luxury, new forms of worship consequent upon a more intelligent study of nature — afforded conditions both material and other, which stimulated afresh the arts of Architecture and Sculpture. Henceforward Greek art vied, in the splendour of its colossal proportions, with that of the East. The deeds of victorious monarchs were her favourite theme: she was indefatigable in the contrivance of new forms of luxury and fresh splendour for city, mansion, and palace. Meanwhile, however, the Past was losing its hold upon her. The traditions of the Periclean age, which told how art was content to serve the household Gods with simple piety and to adorn domestic life, were but feebly remembered. Places once instinct with art life were lost in the new and overwhelming growth of cities, now the emporiums of the world's commerce: *Alexandria* in Egypt, *Antioch* on the Orontes in Syria, *Pergamum*, and *Rhodes*. — As an example of what Greek art was doing about this time in Egypt, we may mention the reclining figure of the *River-god of the Nile*. Around this colossal personage, so benignant in aspect, play, with true infantine grace, sixteen cherub-like children. These are symbols of the 16 cubits, the measure of that periodical rise in the Nile's waters which annually submerges the land and endows Egypt with perennial fruitfulness. — A pupil of Lysippus, one *Eutychides*, represented the city of Antioch in a group of considerable grace. The

tutelary deity *(Tyche)* of the city is seated on a rock. In her right hand she holds ears of corn, and on her head she wears a mural crown; while at her feet appears, in the shape of a youth rising out of the earth, the river-god Orontes (the river actually flows underground for some distance).

The sculptors of PERGAMUM celebrated the victories of their kings over the Celts. The statue of the *Dying Gaul* (the so called 'dying gladiator') in the museum of the Capitol, and the *Group of Gauls* in the Villa Ludovisi are most impressive examples of the manner in which they were inspired by the theme. The northern barbarian, differing widely as he did in configuration, costume, and habit from the Greek, was a study of engrossing interest to the sculptor, and was reproduced with physiological accuracy. At the same time, that the fame of the victor might be magnified to the utmost, the sculptor sought to embody all that was admirable in the character of the vanquished: his ill-trained but chivalrous valour, his inflexible determination to die rather than suffer disgrace. So late as the 4th century A.D. there was still to be seen on the Acropolis a votive offering of King Attalus in the shape of a group with numerous figures representing the struggles of the gods with the giants, of the Athenians with the Amazons, of the Athenians with the Persians, and Attalus himself with the Celts. Quite recently, figures have been recognised as belonging to these groups in the collections of Venice, Rome, and Naples. — Of the RHODIAN SCHOOL we have examples in the so-called *Farnese Bull* in the museum of Naples, and in the *Laocoon*. The date of the Laocoon has not been established. Since the days of Winckelmann, who assigned it to the time of Alexander, and of Lessing, who maintained that it belonged rather to that of Titus, there has been a constantly recurring controversy on the subject. It is, however, highly improbable that the Rhodian School retained, as late as the reign of Titus, the vitality necessary for the production of so considerable a work.

From the preceding pages it will be gathered how many crises and how varied a development had been experienced by Greek art down to the time when **Rome** herself came to be included within the charmed circle of Greek culture. Transplanted to strange lands, and subjected to new influences and associations, Greek art exchanged its distinctive Greek character for one universal and cosmopolitan. Rome had not been, it may be remarked, without an art she could call her own. The old *City-Walls* raised in the time of the Kings, the *Carcer Mamertinus*, and the *Cloaca Maxima* prove that the Romans could in times comparatively remote carry out architectural works on a grand scale, although principally for utilitarian purposes. The rudiments of Sculpture they probably acquired from Etruscan artists, whose earliest attempts would be the execution of images of the gods in wood and clay. In *Etruria*,

where Greek influence had long been active, considerable proficiency as well as activity prevailed in the pursuit of art, although but scanty traces of the purity and elevation of Greek taste are discernible. In Rome, however, the Greeks of Southern Italy grafted their art on that of the Etruscans. A bronze toilet casket (the so called *Ficoronian Cista*) found in Palestrina, which was executed in the workshop of Novius Plautius in the 3rd century B.C., exhibits in its tracery a purity of design unmistakably Greek, although differing little in shape and plastic accessories from the very ordinary and often rude vessels of the period. The Romans highly esteemed faithful *Portraits*. Likenesses of ancestors were preserved in wax masks, and displayed on occasions of ceremony. The plastic art of the Etruscans gives evidence of a certain grasp of portraiture, which, though not profound, was still effective. As Roman rule extended itself over Southern Italy and Sicily, and later to Greece and the Asiatic continent, a constantly increasing number of works by Greek artists found their way to Rome, for the most part, probably, as spoil of war. Presently, too, the wealthy patrician, following the bent of his individual taste or the prevailing fashion, gave commissions for works to be executed in Greece, or in Rome itself, to which necessity had brought many artists. Rome thus became the recognised centre of a taste and fashion which she could call her own. Both stood in close relation, not only in point of time, but in a community of idea and aspiration, to the art of a period immediately following the reign of Alexander. There is no doubt, however, that a vast number of works are accepted as specifically Roman only because all traces of the Greek models have been lost. From these, it may be taken for granted, the artists of Imperial Rome derived the designs or at least the suggestion of works of utility, as well as of buildings devoted to mere display, such as temples, palaces, triumphal arches, and tombs.

The student familiar with the three orders of ARCHITECTURE, viz. the Doric, Ionic, and Corinthian, as they are to be seen in Athens, and comparing these examples with their reproductions in Rome, will have little difficulty in detecting a divergence which cannot be explained by differences either in forms of worship or in the general scope of the design (a conspicuous basement with flights of steps in front). The delicate modelling of the best period of Greek art was in Roman hands either simplified, and so denuded of its true artistic significance — looking in short like the work of the handicraftsman — or so overloaded as to become hopelessly confused. Even in their most admirable buildings a mere profusion of superficial decoration is substituted for that perfect harmony pervading and animating the Greek structure, whether as a whole or in its minutest detail, which we find in the Parthenon for example. The *Doric* and *Ionic* orders found comparatively little favour with the Romans, and where they appear, it is rather in the form of mural

columns than entire shafts. The exquisite taper of the shaft was thus sacrificed, the capitals were not happily disposed, and the Doric column instead of springing, as with the Greeks, direct from the flooring received a separate base. The favourite style was the more ornate *Corinthian;* and the Romans thought yet to add to the wealth of ornament by superimposing upon the capital already veiled with the graceful form of the acanthus leaf, the volute and abacus of the Ionic capital. The entablature of the earlier orders is easily distinguished. In the Doric the architrave rests on the column and is unarticulated, while the frieze above the architrave receives the triglyphs at short, regular intervals. The Ionic architrave on the other hand is divided into three horizontal courses, the frieze being without triglyphs. The Corinthian entablature resembles the Ionic, but the cornice is more richly articulated, corbels are substituted for the indentations, and the whole is richly wreathed with acanthus leaves and other ornamentation.

The noblest, happily also the best preserved building of old Rome is unquestionably the *Pantheon* of Agrippa, built in the time of Augustus. In spite of much disfigurement received in later times, this vast edifice, comprised in its interior within the precincts of one majestic circle, and obtaining the light of heaven from the centre of its wondrous dome, continues to impress the beholder with unfailing, overwhelming effect. Therefore it is that the Pantheon, having survived the period of art's extinction and revival, better represents the solidity, the daring, and the splendour of Roman architecture than the stupendous remains of palace, bath, and circus.

An important innovation which PLASTIC ART experiences in the latter days of the Roman republic remains to be mentioned. The introduction of *Eclecticism* may be attributed to PASITELES, a native of Southern Italy. It would appear that he had striven, by way of protest against the unrest and violence apparent in the works of his predecessors of the Rhodian School, to restore to art something of her primitive simplicity, and to combine the excellences of the older schools while he avoided their errors. His aim was to revert to the stern simplicity and thoroughness of the earliest sculptors. At the same time he studied nature independently and carefully; while he was not neglectful of the minor graces of his art. *Stephanus* was his pupil, whose pupil again was *Menelaus*, from whose chisel we have a group now in the Villa Ludovisi, commonly known as *Electra and Orestes*. Though the real intention of the author will probably never be known, this work serves to teach us how earnest was the endeavour, and how happy the result of art study in the school of Pasiteles. It is not, however, given to eclectic schools to exercise a powerful or enduring influence. Accordingly we find a comparatively small number of works belonging to the school of Pasiteles.

That school of art, too, which was especially encouraged by the

Emperor HADRIAN, adopting as it did not only Greek but also Egyptian models, was eclectic in the most extended sense of the word. Amongst its better known works is the figure of Hadrian's favourite *Antinous*, in which with undoubted beauty of form is combined a somewhat lugubrious solemnity together with a smooth glossy and superficial elegance little to the taste of the modern connoisseur. Far more attractive are the basreliefs on various public monuments — such as the *Arch of Titus* and *Trajan's Column* — celebrating the triumphs of Roman arms. With Greek artists a characteristic mode of representing in relief the triumphs, actual or mythical, of their heroes was to express battle by means of isolated groups of single combatants. And not only are the more stirring incidents of the battle thus signalised. Appeal is made to the gentler emotions: a dying warrior is carried off the field; or the victor spares the life of a prostrate adversary. For plastic purposes this was found to be the most effective mode of representation, serving as it does to awaken the interest and rivet the attention of beholders. The Assyrians had, however, already executed reliefs in which the effect of pitched battle was rendered with more literal accuracy; and that the Greeks, too, could on occasion meet the requirements of this more arbitrary taste, we learn from the friezes of the so-called Nereid monument discovered in Lycia, where the contending hosts close with each other in elaborate order of battle. The painter, favoured by conditions more submissive to his will, had already grouped the combatants in larger and denser masses. How admirably they contrived along with the crowd and confusion of battle, to give effect to traits of individual heroism and to give to single and central figures their appropriate expression, is exemplified in the celebrated mosaic to be seen in Naples of the *Battle of Alexander*, which, there is no doubt, was copied from a painting of the period. It may be premised therefore that this condensed and elaborated treatment in relief — obviously akin to painting — in which the marches, battles, and triumphs, the operations of Roman armies and their imperial chiefs, were set forth with the utmost attainable accuracy, with all detail of equipment and armament of camp and battle-field, was not the newly gathered fruit of Roman inventiveness, but must rather be ascribed to the age of Alexander and his successors. And the same may be assumed of the architectural form of these monuments. In *Portraits*, too, whether of full length or only busts, of emperors and empresses, warriors and statesmen, as of persons of less exalted position, there were not wanting impressive examples in Greek art; and here again Roman taste coincides with that of the Diadochan age. It may be conceded, however, that owing to the interest long taken in portraiture by the Romans and to the attention which this branch of art had so long received in Rome and Etruria, it had acquired a more distinctly Roman and Italian character, and so had a perceptible influence

on Greek artists resident in Rome. Thus is it that portraits of the Emperors exhibit a degree of power in execution and expression scarcely to be looked for at so late a period. Not unfrequently the Emperors were represented in the costume proper to religious ceremonies; or in fashion like to the gods themselves, and invested with their attributes. Most commonly, however, they appear in the costume and character of a general in the act of haranguing his cohorts. We have striking examples of these imperial portraits in the equestrian statue in bronze of *Marcus Aurelius* on the Capitol, and in the marble statue of *Augustus* in the Vatican. This latter gives unmistakable evidence of having been painted. From the reliefs on the richly ornamented armour which set forth with due regard to historical accuracy the more conspicuous and familiar incidents of a reign especially favoured by the gods, we are justified in the conclusion that this figure was executed about the year 17 B.C. In his treatment of the female figure, too, whether seated or standing, the sculptor knew how to impart a distinguished and imposing view by a sumptuous arrangement of the drapery. There is a peculiar gratification in finding, after a careful study of these portraits — many of them of personages famous in history— an exterior so closely corresponding to the picture of the historian. Many of the heads, indeed, which thus impress the beholder have not been identified. In portraiture, the Greek sculptor adopted the *Hermean* form, while the work of the Roman is recognised almost infallibly in the *bust* form. The latter largely preponderate, although amongst the collective works of sculpture preserved, the Greek element is considerably in excess of the Roman. An attentive observer will not fail to mark this distinction, and learn also to detect the handiwork of the modern restorer which too often disfigures these antique marbles.

The same tendency which led the wealthy citizens of Rome to adopt the literature and culture of Greece was observable in the taste displayed in the works of art they chose for the decoration of their palaces and villas, whether executed in Rome itself or in Greece. In other respects they appear to have been attracted by the same objects of interest as English collectors of the present day. Antique art taken as a whole would probably fail to interest the average man of rank, unless it were associated with some historical incident, some names of renown, or some startling anecdote. But of such works as the figures of the *Three Graces* in bas-relief (though rigid in execution) which the ciceroni of the Acropolis shew as the work of Socrates, and the group of *Harmodius and Aristogiton*, the Tyrant slayers, in the market place of Athens, of archaic antiquity, which had been carried off by Xerxes and restored to its wonted place by Alexander: — of works such as these copies at least would be in request. The powerful development displayed in the figures of Polycletus, and the action expressed in those of Myron, appear to have possessed greater attractions for the Romans than the works of Phi-

dias. Numbers of statues belonging to the Periclean age have come to light in Rome, replicas for the most part of *Victors in the Games* and of *Amazons*. *Figures of the Gods*, with few exceptions, belong to a later period. The most numerous, and also very charming, were the graceful forms of more recent Attic art, represented by Praxiteles and his compeers; also the elegant and animated creations of the Lysippian and post-Lysippian schools. It is hardly conceivable that in the museums of Rome, filled as they are with works of sculpture collected on the spot, no original works are to be found. Assuredly there has been a time when they have not been wanting in Rome: and it seems improbable that one and all should have been lost in the devastation which has more than once made wreck of the Eternal City. Certain it is, however, that the greater part of what we now see are either replicas or copies. This fact is determined by the material. The great statues of Phidias and Praxiteles set apart for the temples were of gold and ivory, while Polycletus and Lysippus worked in bronze. In Attica, too, this costly material was preferred by the earlier sculptors. It was only by degrees that marble came into use for groups as well as single figures. The 'Discus thrower' of Myron, as well as the groups of Marsyas and Athena were originally in bronze. In the Palazzo Massimi alle Colonne there is to be seen a striking figure readily recognised as that of Myron's 'Discus thrower', but it is in marble. In like manner the Marsyas in the Lateran is of marble, and so also is the Apoxyomenus in the Vatican museum. Just as we moderns delight in the copy or engraving of some celebrated picture, the amateur of old gave his commission for the copy of some favourite statue, to be executed in bronze, or, more frequently, in marble. At any rate comparatively few works in bronze, of importance in point of size, are preserved. It was not enough to have simply repeated the celebrities of sculpture. The artists of the so-called New Attic School, which flourished in the last century B. C., we find reproducing the works of their predecessors very effectively with such departures from the original as are to be seen in a more artificial and highly wrought arrangement of drapery, a more decorative rendering of the detail generally, and an attempt to impart increased animation to the figure as a whole. Such piracies, when tolerably successful, became in their turn models for numerous imitations.

The results of this process are exactly what the connoisseur will be prepared to find, and such as present themselves in the collections of antique art in Rome. He must not expect to find himself in the presence of the simplicity and directness as well as grandeur of aim characteristic of Greek art in her loftiest moods: but rather of her attenuation in the shape of imitations and adaptations, the growth of the Imperial age. Antique art, however, exhibits throughout its career an astonishing vitality and continuity. The spirit of the Greek is mighty even in expiring: and nowhere can the course

of her marvellous development be studied with the same completeness as in Rome.

Monumental works, inconspicuous and unfamiliar as they so often are, appeal less powerfully to the imagination than statuary, where dazzling beauty enthrals the senses. These monuments, however, will have a charm of their own for the discriminating observer. In the Egyptian department of the Vatican he can contemplate the relics of a primæval antiquity, while in the Gregorian Museum he is reminded of the mysterious Etruscans. It will be interesting to compare the attitude and proportions of EGYPTIAN with Græco-Roman figures, and to discover in the *Sphinxes* of the Villa Albani, in the *Lions* by the approach to the Capitol, as well as in the numerous obelisks, to be seen in the piazzas of Rome, evidence of the mastery acquired by the Egyptian in Art. And their works were in the Roman's eye fitting objects wherewith to celebrate his triumphs, and adorn the capital of an empire including within its far reaching bounds people of almost every race and climate.

In the Gregorian Museum the portrait busts in terracotta by the ETRUSCANS exhibit a mode of expressing individuality peculiar to themselves; the bronze vessels display that skill in the working of metals for which they had long been famous; while the large copies of mural paintings which adorned the tombs bring to light the method of painting as practised by the Etruscan as well as, in the choice of subject, their preference for scenes of sensualism and bloodshed.

Here, too, is to be seen a collection of PAINTED GREEK VASES exceedingly rich and beautiful, discove ed, it is true, in Etruria, but, as is evident from the subjects represented, from the drawing, but chiefly from the inscriptions, imported from Greece — the greater part indeed from Athens. It is not difficult to distinguish those specimens, which, though borrowed from the Greeks, were of Etruscan manufacture. They are inferior in taste and execution, as well as in design and modelling, and are not to be mistaken for the work of artists. But the Greek vases themselves vary in character; those for instance having the black figures on a red ground being of earlier date than those showing the reverse arrangement of these colours. Nevertheless the painters of these vases, mere handicraftsmen as we must suppose them to have been, could render mythological subjects, and scenes of everyday life, with a vivacity and poetry of conception; they knew so well how to draw, and, with means and resources necessarily very limited, were so far masters of expression, that — despised though they may be by the superficial and ignorant — they bear not only remarkable testimony to the quality of workmanship then prevailing in Attica, but afford a glimpse at the art of their day in Athens as seen through the eyes of these unpretending artificers.

Finally there remain to be noticed the SARCOPHAGI, which, variously ornamented with reliefs, are to be seen in museum, in villa, and in palace court. The only specimen preserved to us from the old

Roman time is the Sarcophagus of L. Cornelius Scipio Barbatus in the Museum of the Vatican. It resembles an altar both in shape and style of ornamentation, and is almost the counterpart of one still standing in Pompeii. It is only consistent with the then prevailing religious rites that sepulchral monuments should have been thus architectural in character. In Greece itself this was conspicuously the case: all sarcophagi which have been discovered within the confines of Greece proper showing a distinctly architectural treatment. The Roman sarcophagi combine much that is essentially Greek with adaptations from the funeral urns of Etruria. They give signs, however, of an independent development, and although including a diversity of shapes and decoration, have for the most part their bas-reliefs arranged on the front and sides (and, where extraordinary richness of effect was desiderated, on the back also) as a frieze or band. One naturally endeavours to trace in the decoration bestowed on these repositories of the dead, some indication of their purpose. In many instances, however, it is evident, that appropriateness of design, if originally acknowledged as indispensable, was presently lost in a promiscuously lavish decoration. Certainly there is no obscurity in such allusions to the goal of life as we discover in Cupids rowing te the lighthouse tower, or when we see them careering round the goal in the circus. In such symbolical figures as those of the seasons we are taught to reflect on the inevitable course of creation, existence, and decay succeeding to maturity. As Hylas is borne away by the Nymphs, and Ganymede by the eagle, so we may fancy the soul begrudged from its earthly existence. Hippolytus may serve to recal the virtues of such as came to an untimely end, Niobe, the grief of the survivors; sleeping Cupids may symbolise sleep favoured by the Gods, while Ariadne discovered by Dionysus, Endymion visited by Selene present death itself as but sleep in unfamiliar guise. On the other hand scenes of Bacchanalian revelry can hardly be accepted as allusions to the future state; and even in a less degree are Nereids and Medeahs, and more of the like, in bas-relief, capable of such interpretation: and rarely, too, does any reference of a distinctly personal character go beyond a mere vague allusion to life and death. It is tolerably certain that these sarcophagi were made in large numbers, in advance of immediate requirements. A somewhat extraordinary expedient for introducing a reference to particular individuals, was that of bestowing the lineaments of the departed upon such heroes of mythology as were made to figure in these reliefs. Thus it is we find portraits of the deceased in such mythical personages as Admetus and Alcestis, in Hippolytus, and, what is more remarkable, in Phædra herself. In a considerable number of cases these reliefs are almost identical, and are evidently made after one model, with such modifications as might be effected by the introduction or omission of single figures or groups, showing nevertheless more or less of artistic intelligence and resource. They form a

group displaying the established forms and traditional models, which in respect of means of expression and motive are the worthy inheritance of Greek art at its best. Yet these sarcophagi, regarded even as Roman works, are by no means of early origin. It must not, however, be forgotten in estimating the quality of work bestowed upon the sarcophagus, that it was not intended to be closely inspected by the light of day, but would be consigned to the twilight of the tomb, where a stray gleam of light might but for a moment reveal its detail. Hence, in the execution of these reliefs the object was to give prominence to leading features, without an overscrupulous nicety of finish, and this end has been attained with a success worthy of all admiration. It has been ascertained beyond doubt, that the introduction of the sarcophagus as described above was coeval with a mode of burial which became the fashion in Imperial times; otherwise the artistic merits of these monuments might well have misled us in computing their age. The great majority of Roman sarcophagi belong to the 2nd and 3rd centuries after Christ, and to an even later period.

The *Early Christian Sarcophagi* simply repeat and perpetuate preceding pagan models. It is a peculiar coincidence that these inconspicuous memorials should have contributed to the revival of art in the middle ages. Niccolò Pisano found a fertile source of inspiration in the Roman sarcophagi of the Campo Santo in Pisa; nor did Peruzzi and Raphael disdain to use them as models.

With this passing glance at the homage thus done by Raphael and his compeers to the art of antiquity, these pages may fitly conclude. The endeavour has not been to fetter the judgment of the reader, but rather so to direct his observation and stimulate his interest as to give him that self-reliance which alone will arouse in him an intelligent interest, and afford him a genuine pleasure in what he sees. To praise the creations of great artists in empty or mere conventional phrase would simply offend. They alone will experience the full measure of delight to be derived from the contemplation of these treasures, who rely upon their own judgment and cultivate to the utmost the delicacy of their perceptions.

Roman Art,

MEDIÆVAL AND MODERN,

by

Prof. A. Springer of Leipsic.

Rome as Mistress of the world became the centre of contemporaneous culture. Art had found with her a new term: and Greece as fitting tribute to the conqueror laid at her feet the accumulated wealth of ages — the treasures of her art, which long had embodied the loftiest conception of the beautiful.

Her supremacy secured, Rome became the chief resort of artists, and their liberal patron. She dictated the tone, alike in taste and fashion, and determined the destinies of art. Down to mediæval times Rome continued to receive the proud title of 'Caput mundi'. Presently, however, she laid claim to supremacy in another realm than that of art; and this latter, as the ancient traditions were gradually outlived, finally fell into neglect. In more recent, as in former times Rome has failed to create for herself, as the outcome of her individuality, an art peculiar to and a part of herself. Her destiny seems to have been to gather from external sources the wealth in which she revelled, with the difference that while ancient Rome furnished nothing beyond a magnificent arena for the art of her day, in later times the artist found in Rome herself his sources of inspiration, compelled as he was to contemplate perfection reflected in the dazzling mirror of antique art. Ten centuries, however, elapsed ere Rome resumed this proud pre-eminence. A glance may now be directed to the interval between the fall of old Rome and the period when, animated with a new life, Rome drew to herself the foremost representatives of the Renaissance, to whom she afforded inspiration for their grandest efforts. It is not, however, the 16th century, not the glories of the Renaissance, that give to the Rome of our day her distinctive character, but rather the new and imposing exterior which she received at the hand of her architects in the 17th century. The mind must be disenchanted before the veil can be penetrated and the Rome of antiquity adequately comprehended.

The protracted suspension of all activity in art makes it apparent that Roman art has a history distinct from Italian art. For

several centuries the towns of Tuscany were the principal abodes of a natural art life. But just as in Rome Italian art achieved its most signal triumphs in the persons of Raphael and Michael Angelo and the masters of that period: so in Roman ground we find that Christian art first took root and attained to its most important dimensions. In Rome then we find the strongest inducements as well as the richest opportunity for the study of **Early Christian Art.**

In the 4th century heathendom, long tottering to its fall, was, in appearance at least, absorbed in the younger Christian world. A new era in art is inaugurated. Not that we are to assume the simultaneous extinction of the pagan art of ancient Rome, nor that it was at once superseded by an altogether new style provided as it were for the emergency. The eye and hand are to a greater extent creatures of habit than the mind. New views and altered conceptions of the Supreme Being as well as of the destiny of man found acceptance. But to embody them the artist had to resort to the old established forms. Then heathen rules were by no means uniformly hostile to Christianity (the period of bitterest persecution began with the 3rd century A. D.); and that the new doctrine should have expanded and taken root, should have been permitted to organise itself in the very midst of heathen society, is evidence that it was received even with favour.

As a consequence of these conditions it will be observed that the art of the early Christians presents no remarkable contrast to that which precedes it, and that they were content to adopt and perpetuate the traditions of the antique. The Roman CATACOMBS afford abundant proof of this. Encircling the city as with a subterranean trench, they were originally far from being what they subsequently became — secret, carefully concealed places of refuge for the early Christians; but rather their regularly ordained and publicly accessible places of burial (e. g. the *Catacomb of Nicomedus* and that of *Flavia Domitilla*), and were first designedly consigned to darkness and concealment during the 3rd century, a period of constantly recurring persecution. The Christian community, reared as it was in the midst of Roman paganism, probably did not dream of subverting the principles of antique art. In the adornment of the Catacombs they retain the types transmitted to them; so also in the particulars of drawing and colour the precedent of the Antique is closely followed. Christ represented as the Good Shepherd, Orpheus as the symbol of Christ, and evidences of the long standing repugnance to any rendering of the Passion-history, afford proofs of the readiness to accept the art heritage of their precursors. The older these catacomb paintings are the more closely they approximate to the types of antiquity. Even the SARCOPHAGUS SCULPTURE of the 4th and 5th centuries differs in purpose only, not in technical rendering of form, from the typical reliefs found on pagan tombs. It was only in the latter half of the 6th century that a

new style declared itself in painting which like other branches of plastic art had more or less fallen into a state of decay meanwhile. Architecture adapted itself to the exigencies of Christian worship, and in allying itself to the new architectural forms, painting acquires a new character.

The term BASILICA is understood to apply to Christian temples up to the 10th century. The subsequent belief that a more intimate relation than that suggested by a common name subsisted between these early Christian edifices and the forensic Basilica of ancient Rome, was altogether an erroneous one. The latter were in fact the Roman courts of law and places of public meeting. They had a place in most of the towns of the Roman empire and were erected in the forum, but have nothing, whether of origin or form, essentially in common with the early Christian temple or church. These forensic basilicas were not adapted to purposes of Christian worship, nor did the old Roman basilica serve as a model for the building of Christian places of worship. In proof of the one assertion may be adduced the fact that the forensic basilicas at the end of the 4th century retained intact their original destination, and in individual cases have been restored; while the other will be justified by an unprejudiced examination of the various parts of the Christian basilicas, which give evidence of having sprung from another source than that of the old Roman basilica. Neither did the Temple of antiquity furnish the model for churches built by the early Christians. The church of *SS. Cosma e Damiano*, of the 6th century, is the earliest example of a pagan temple applied to Christian use. The Christian basilica may be said rather to have grown out of the Roman dwelling-house, where at first the community was in the habit of assembling. The plan for future ecclesiastical edifices was acquired by simply extending the proportions of the dwelling-house. The church of *S. Clemente* in Rome is relatively the most perfect example existing of the architectural properties and internal arrangement of the early Christian basilica. A small portico supported by pillars leads to the outer court (*atrium*), enclosed by a colonnade and having in its midst a fountain (*cantharus*). The eastern colonnade leads into the interior of the church which was usually divided into three aisles. Two rows of columns divide the side aisles from the loftier one in the centre known as the nave; the nave and aisles abut upon a half circle or *apse*. At right angles to these aisles, between them and the apse, was sometimes interposed a third space — the *transept;* the altar stood within the apse and apart beneath a canopy supported by pillars, and in its front, enclosed by rails or *cancelli*, was the choir for the officiating priests and two pulpits (*ambones*), one used for reading the Gospel, the other the Epistles. In marked contrast to the temple of antiquity, little care was bestowed upon the external architecture of these early

Christian basilicas, the most impressive effect being reserved for the interior. And to this end, especially in earlier mediæval times, a ready expedient for supplying decorative material was adopted in the plunder of the monuments of antiquity. Columns were carried off and set up in Christian churches without regard to congruity of material or consistency of style. Thus in the churches of *S. Maria in Trastevere* and *S. Lorenzo Fuori le Mura* are to be seen pillars of different material and workmanship. The churches of *S. Sabina*, *S. Maria Maggiore* and others give evidence of similar depredations. Crosses and lustres in metal, tapestries bestowed by papal piety contributed to the ornate effect of these interiors. But the principal decorative feature were the pictures in mosaic which covered the recess of the apse in particular as well as the arch which connected the apse with the nave (the *Triumphal Arch*). These Mosaic Pictures, as far, at least, as the material was concerned, demanded a novel artistic treatment, massive and monumental in character. In them we find the traditions of antiquity abandoned, giving place to a style which from its harshness as well as austere solemnity of conception has been confounded with the Byzantine style. In reality the art was of indigenous growth; and its salient characteristic may be defined as the substitution of the real for the symbolical in general treatment. Now for the first time the popular mind became thoroughly imbued with ecclesiastical sentiment, of which the crucified Saviour was the chief embodiment. The oldest mosaics, composed of glass cubes, are to be seen in the church of *S. Pudenziana*. They date from the 4th century like those in S. Costanza and the Baptistery of Naples; while those in S. Maria Maggiore and S. Sabina belong to the 5th century. The mosaics in *SS. Cosma e Damiano* in the Forum (526-30) may be pronounced as the most beautiful.

The rudiments of Christian art are to be found in Rome; but its further development was promoted in an equal degree by other Italian states. Building was still active in the 9th century, while the Popes, especially Leo III., of the 7th and 8th centuries did good service in church decoration. But during this period there is no evidence either of progress or continuous development in the Mosaic art and as little in architecture itself. The experiment (as seen in *S. Prassede*, 9th century) of combining piers with the pillars of the nave as a support to the walls and of connecting these with transverse arches was not repeated. Finally it may be said of the Mosaics (*S. Prassede*, *SS. Nereo ed Achilleo*, *S. Marco*), that, while they bear a superficial resemblance to the works of the 5th and 6th centuries, they show unmistakable signs of corruption and decline. This may be accounted for to some extent by the evil times which had fallen upon Rome since the 9th century, culminating in a conflagration — the work of an incendiary Guiscardo — which laid waste the entire southern quarter of the city,

extending from the Forum to the Lateran and to the slopes of the Esquiline. The chief employment of the architect was the construction of fortified towers and places of strength rendered necessary by the ceaseless warring of factions within the city. In 1257 Brancaleoni demolished 140 of these strongholds, the majority of which had been erected on the ruins of some monument or other of antiquity. The most striking example of the rudeness of early mediæval architecture is to be seen in the *Casa di Pilato* or *di Rienzo*. Built by one Nicolao, son of Crescentius (probably in the 12th century), its chief ornamentation consists of marble fragments apparently picked up at random and put together in the wildest confusion.

At the close of the 12th century brighter days dawned for Roman art. 'Magister Romanus' now became a title which the artist was proud to append to his surname. A speciality in decorative art appeared in Rome about this time which did not connect itself, it is true, with the traditions of antique art, though ready to utilise its material, without, however, resort to the depredations of a bygone age. And material was still at hand in richest abundance, in an endless array of shattered marbles. These were divided and subdivided, cut or sawn into minute slabs, arranged in patterns, enlivened by the introduction of stained glass and gold leaf, presenting as a whole a richly coloured decorative effect. These marble mosaics adorn the flooring of churches, altar sides, episcopal chairs, pulpits, and doorways; they enliven monumental sculpture, they fill the flutings of the elegantly twisted columns which bore the Easter candles or adorn the entablature of cloistered courts. This art became the monopoly of particular families and was regularly transmitted from generation to generation. The monumental marbles of this time are generally known as COSMATO WORK, a name derived from two members of a family thus privileged. Such work is frequently to be met with in Rome. Conspicuous among the mosaic floorings are those of *S. Maria Maggiore*, *S. Maria in Trastevere*, and *S. Lorenzo Fuori le Mura* (12th century). *S. Clemente* and *S. Giorgio* possess altar tabernacles of Cosmato work and *S. Lorenzo* the finest example in its pulpit. Of similar work in cloisters (*S. Sabina*, *Lateran*) the best specimen is in the convent of *S. Paolo* (13th century). Cosmato work is not infrequently found elsewhere than in Rome. It is uncertain how far this Roman work is connected with kindred examples to be met with in Southern Italy. In technical detail some differences are to be detected, such as the more copious use of the glass pastes by the artists of the South. On the other hand we fancy that the identity of pattern in the mosaics of the Cappella Palatina in Palermo with those of S. Lorenzo cannot be accidental.

Along with this decorative mosaic work, the MOSAIC PAINTING of apse and choir-arch had since the 12th century successfully

asserted itself. That impress of the antique borne by the early Christian mosaics is gone; the drawing has lost its incisiveness as well as its traditional typical character, and in lieu of this, receives a new and more lively impulse from colour and wealth of ornament. The mosaics in front of the church of *S. Maria in Trastevere*, in the apse of *S. Clemente* (12th century), those in the altar-tribune of the *Lateran* (13th century) and finally those in the apse of *S. Maria Maggiore*, the work of Jacobus Torriti in 1295, are examples of this mosaic painting. — WALL-PAINTING also came once more into use as we see from paintings discovered in 1858 in the lower church of *S. Clemente* — that basilica which in 1108 was lost by a new structure being built upon it. — And, if church-architecture was confined to the rehabilitating of older edifices or the mere reproduction of earlier types, the numerous BELFRIES (the best is that of *S. Maria in Cosmedin*) show an abundant fertility of resource in the architects of that period. They tower aloft, story upon story following in light and airy succession, relieved by flights of slender pillars, and stand, eloquent tributes to the genius of mediæval Rome.

The condition of art in Rome, however (particularly in the 14th century), was far behind that of Tuscany. While in Tuscany popular forces directed by the municipalities provided an ample field for the cultivation of artistic tastes, Rome was distracted by the incessant war of factions and families, or the quarrels of the popes. Strangers were invited to execute works which where beyond the ordinary resources of art as it then existed in Rome. Dominican Friars introduced Gothic architecture into Rome — *Fra Ristoro*, *Fra Sisto* are probably the builders of the church of *S. Maria sopra Minerva* — and *Giotto* (chief of the Florentine school) was summoned to Rome during the pontificate of Boniface VIII., and at the instance of his patron Cardinal Gaetano Stefaneschi, to execute a mosaic *(Navicella)* for the Porch of St. Peter's, and to paint a *Ciborium* (in part preserved in the Sacristy of St. Peter's); probably also to execute a commission from the Pope, to represent the proclamation of the Jubilee of the year 1300. Of Giotto's Roman contemporary *Pietro Cavallini* we have unfortunately no certain information.

It was not until the return of the Popes from their exile at Avignon, when Italians held exclusive possession of St. Peter's chair, and aimed at supremacy amongst the secular powers of the peninsula; when the Humanists acquired their shortlived ascendency at the Papal court — that Roman art first approaches its maturity. Rome indeed had no direct share in the creation of the **Renaissance**. To Florence belongs the exclusive and imperishable renown of this achievement. On the other hand it must not be forgotten how powerful an impression the spectacle of the mighty relics of antiquity must have made upon the receptive minds of the first Humanists, exciting their emulation and inciting to a more reverent

study of the Antique; neither must it be forgotten that by study of old Roman art Brunellesco and Donatello became familiar with those forms in which they were wont to express their artistical thought, and so were led to new and unexplored paths in the realm of art.

Once more Rome occupies a foremost place in the history of art when Pope NICHOLAS V. (1447-1455), a Humanist, vies with the Medici in his passion for books and building. He is bent upon a renovation of the Vatican Quarter; his ambition is to erect a papal residence of surpassing splendour; nay, he entertains designs on the St. Peter's pile itself and contemplates its reconstruction. The most imposing work of this period was the *Venetian Palace* begun by Pietro Barbo (1455), afterwards Pope Paul II., which, like the *Albergo dell' Orso* recently as it were again discovered, is to a great extent mediæval in character. *Leon Battista Alberti*, who resided in Rome about this time and died there in 1472, is supposed to have furnished the plans for this palace.

So far indeed had the fostering of art become obligatory on the occupants of the papal chair, that they could not neglect this function without forfeiting their individual influence, and impairing the dignity of their office. The right powers were not, however, immediately at hand, which should give effect to the building projects of these Sovereign Pontiffs, enamoured as they were of splendour in every shape. The architect who during the pontificate of SIXTUS IV. (1471-1484) was most employed, *Baccio Pintelli*, was a practitioner of moderate skill, and far behind the great Florentines of his day. The building of *S. Agostino* and *S. Pietro in Montorio*, as well as the façades of *SS. Apostoli* and *S. Pietro in Vincoli* were from his plans. His most celebrated work is the Popes' private Chapel in the Vatican, called after the Pope Sixtus the *Sistine Chapel*, which owes its chief attractions far less to its architectural merits, than to the artistic decoration of wall and ceiling.

Abundant employment together with the favour which artists found with dignitaries of the Church had already allured numerous Tuscan and Umbrian PAINTERS to Rome. Amongst those thus engaged in beautifying the churches of Rome and the Vatican Palace we meet such Florentine celebrities as Maestri *Sandro Botticelli*, *Filippino Lippi*, *Domenico Ghirlandajo*, *Cosimo Rosselli;* and from the Umbrian School the immediate forerunner of Michael Angelo, bold *Luca Signorelli*, along with *Perugino* and *Pinturicchio*. An attempt is made to found an Academy, or Guild of St. Luke at Rome. Amongst its members we find (1494) *Melozzo da Forlì*, the painter of a fresco (transferred to canvas) in the Vatican Gallery, representing the foundation of the Vatican library. — The execution of the *Wall Paintings in the Sistine Chapel*, by order of Sixtus IV., was a momentous event in a time prolific in art enterprise. In accordance with the then prevailing point of view the acts of Moses are represented as symbolically parallel to those of Christ. On the left wall are incidents

in the life of Moses by Botticelli, Rosselli, Signorelli, on the right wall events in the life of Christ by Botticelli, Rosselli, Ghirlandajo and Perugino. Those lovers of art who are unable to visit Florence before going to Rome are recommended to make these wall paintings their especial study. They will learn from them to appreciate the descriptive power of the Florentines and will be familiarised with the field subsequently occupied by the heroes of Italian Art.

Tuscan SCULPTORS, too, find their way frequently to Rome and are constantly employed either as workers in bronze or marble. Little attention seems, however, to have been paid to the former. The great bronze doors of St. Peter, the joint work of *Filarete* and *Simone*, are interesting rather from the wealth of mythological imagery with which they are embellished, than from their artistic pretensions, which will not compare with those of Ghiberti's famous gates. So much the more powerfully does the sculptor appeal to us in marble. A taste for profusion and splendour of monumental decoration in adorning the tombs, which fact declares itself in the 15th century — a result probably of that thirst for fame which is identified with the Renaissance — gave the sculptor unceasing opportunity for the exercise of his art, particularly in its purely decorative phases. There is scarcely a single church of a certain date which does not contain sepulchral monuments from the close of the 15th century. The church of *S. Maria del Popolo* possesses the largest number. These monuments — perfected in Florence and probably naturalised in Rome by Mino da Fiesole — are nearly uniform, viz. a sarcophagus surmounted by a statue of the deceased, and supported by a pedestal ornamented with a garland of fruit and flowers, and genii. A niche or panelled screen finished with a medallion of the Madonna form the usual background. The majority of these sculptures cannot be traced to any particular artist. It would appear indeed that the sarcophagi, as with the ancient Romans, were rather articles of manufacture than works of art, made wholesale fashion after some favourite pattern and bought 'ready made', a commission being given to the sculptor for a portrait of the deceased to which would be added the armorial bearings with inscription.

Whoever might have visited Rome in the earlier years of the 16th century would have found himself in the presence of an intense movement in the art world; he would have found Architect, Sculptor and Painter alike occupied with projects of more or less grandeur. So far, however, Rome did not in this respect surpass the other chief towns of Italy; so far art had not assumed that particular form of life and direction which only the atmosphere of Rome could sustain, or which the genius of the Vatican alone could quicken — during the Pontificate of JULIUS II. (1503—1513), where the golden era of Roman art began, this consummation was actually achieved.

To Julius belongs the glory of having associated with Rome three

names, *Bramante*, *Michael Angelo*, *Raphael*, everlasting beacons in the path of art — three men who in the course of the 16th century *(cinquecento)* raised modern art to its loftiest pitch of splendour. His successor LEO X. (1513—1522) of the house of Medici owes it to his lineage only that he should have transmitted to posterity so splendid a reputation, — that his name should be associated inseparably with the greatest triumphs of art in modern times. Leo X. inherited the well earned fame of his predecessor, but knew not how either to value or to use his inheritance aright. It was not given him to sway the imperious temper of Michael Angelo, nor fully to comprehend the mighty schemes of **Bramante.** The latter's chief work, the rebuilding of *St. Peter's*, can be adequately studied only in the collection of original drawings in Florence which set forth the grandeur of Bramante's designs in all their completeness; for so many different hands were employed in giving effect to these, that little remains of the original plan. Happily this little, viz. the dome with the overwhelming impression of vastness it conveys, is of the very best. Bramante contemplated a central structure in the form of a Greek cross, rounded at its extremities, which, crowned by a gigantic dome, should present an ensemble at once simple and majestic. Succeeding generations have failed to embody Bramante's ideal. His career, extending probably from 1444 to 1514, is involved in obscurity. Of his works, Rome possesses numerous examples. The circular chapel in the monastery of *S. Pietro in Montorio*, the court of *S. Maria della Pace*, the arcades in the first court of the Vatican *(Cortile di S. Damaso)*, the *Palazzo Giraud* and above all the *Cancelleria* are perfect examples of Renaissance.

We are wont to wonder at the profusion and splendour, too, of works to which the cinquecento gave birth. How much richer, how much more splendid would have been this profusion, had only these works been carried out as originally designed by the artist's creative genius!

The same fatality which pursued Bramante's mightiest projects served to mar **Michael Angelo's** (1475-1564) supreme effort in the realm of PLASTIC ART. The *Tomb of Julius II.*, begun while that pope was still living, was to consist of a large detached edifice with statues of Moses, St. Paul, and other colossal figures at its projecting angles, and ranged along its wall the naked forms of men in chains. The work, however, soon came to a standstill, and at last, 30 years after its commencement (1545), it was placed in the church of S. Pietro in Vincoli where it now stands, deplorably, a mere fragment of the original design. Its most striking feature is the tremendous figure of Moses, rising in wrathful indignation at the worship of the golden calf, to denounce the idolatry of the Israelites. In addition to the Moses, Rome contains two conspicuous works from the hand of Michael Angelo: the *Pietà*, badly placed in one of the chapels in St. Peter's, and the *Statue of Christ* in S. Maria sopra Minerva. The

former surpasses all other efforts of the great sculptor in the delicacy of its modelling as well as in the force with which it appeals to human sympathies.

As Fresco Painter Michael Angelo figures exclusively in Rome. Tradition tells us how loathe he was to exchange the chisel for the brush, when at the behest of the imperious Julius II. he undertook the decoration in fresco of the ceiling of the Sixtine Chapel. These frescoes are nevertheless the most important of Michael Angelo's contributions to art. They afford a wider field for the exercise of his creative power than sculpture, where plastic forms, unequal as they are to the demands of his prolific genius, betray him into exaggeration. These frescoes of Michael Angelo are closely akin to the wall paintings of Florentine and Umbrian artists at the close of the 15th century, in which the deliverer of the Israelites is made to prefigure the Saviour of mankind. How salvation came to the world, and how proclaimed, is the theme which Michael Angelo undertakes to illustrate. In the centre piece is depicted the Creation, the history of Adam and of Noah; how sin came into the world, but with sin the promise of redemption. Forecasting all this we next see the figures of Prophets and Sibyls. In the marginal pictures we see continued reference to the Redemption, in the various deliverances of the Jewish people (the brazen serpent, David and Goliath, the fate of Haman, and Judith), in conformity with mediæval conceptions, together with symbols of the Redemption. Connecting themselves with the above are the groups occupying the lunettes, pourtraying expectation, the anguish of suspense, and contrition, which include at once matters of fact and a twofold allusion to the vicissitudes of the Israelites and the events of our Saviour's life (progenitors of Christ and Jews captive in Babylon). The sublimity of the work is to be attributed very much to the skill with which mere matters of fact are everywhere subordinated to the claims of individual action as well as artistic purpose. Moreover Michael Angelo has contrived so to dispose the various portions of his vast work, ascending by figures, single and in groups, from the simply decorative margin to the crowning effort in the centre, so to adapt them to the place they occupy, that the entire work becomes architecturally, so to speak, self-supporting; while the composition as a whole is wielded with a wealth of resources together with a power of organisation such as no other artist has attained to. The thoughtful beholder will not acquiesce in the exclusive study of the central pictures. The figures in monochrome and minor decorations are replete with a beauty peculiar to themselves.

Of the '*Last Judgment*', painted by Michael Angelo at a much later period (1541), it is difficult, owing to its dilapidated condition, to form an accurate estimate. The unerring audacity, however, with which figure and group alike are thrown into every conceivable attitude and movement, must command a mute and amazed attention.

With the names of Bramante and Michael Angelo is associated that of **Raphael** (1483-1520), whose youthful genius had very early declared itself, first in Perugia and later in Florence. In Rome are to be seen interesting mementoes of both these periods. In the *Coronation of the Virgin* in the Vatican Gallery we see him still in the trammels of the Umbrian School; the effects of his Florentine training are visible in his *Entombment of Christ* in the Borghese Gallery (belonging to later periods are the so called *Fornarina* in the Barberini Gallery, the *Violin Player* in the Palazzo Sciarra, *Navagero and Beazzano* in the Doria Gallery, the *Madonna di Foligno*, and the *Transfiguration*, the master's last work, both in the Vatican Gallery). The majority of Raphael's easel pictures are to be found elsewhere than in Rome.

But in Rome only could Raphael have found a field suited to the exercise of his highest powers in FRESCO PAINTING. The mural paintings in the state apartments of the Popes in the Vatican palace must first be noticed. In order rightly to appreciate these, it must not on the one hand be forgotten that fresco painting never completely loses its decorative character; nor on the other must the peculiar position of the Pontificate in the beginning of the 16th century be lost sight of. In the palace of the Vatican the same courtly tone, the same pursuit of sensuous pleasures, of the mere joys of existence, prevailed as in the courts of the younger Italian dynasties; expressions of national sentiment met with a favorable reception, while an active agitation on the part of the Humanists did not appear to have compromised the dignity of the Papal Court. These conditions are more or less distinctly reflected in the frescoes of Raphael. The courtier repeatedly asserts himself; even a delicate compliment to the patron is not disdained, nor the ceremonial spectacle excluded. Political as well as personal allusions are not wanting, while ample space is devoted to the glorification of the Humanistic ideal. Finally, when it is borne in mind that Raphael was constantly compelled to defer to the exigencies of the allotted space, to study the separate requirements of wall and ceiling, we gain an insight into the nature and extent of the restraints imposed upon the Artist. They beset him indeed on every hand, and constantly compel him to alter or modify his design. Curiously enough these restrictions are to this day interpreted as an act of the Artist's free and daring will. One wonders at the amount of theological learning, of philosophical erudition displayed in the *Disputa* and the *School of Athens*, as well as at the inventiveness which could connect subjects so remote from one another as the *Heliodorus driven from the Temple*, and the expulsion of the French from Italy. Through the entire range of subjects there runs a vein of profound and continuous thought. But especially admirable are alike the discernment which enabled Raphael to select, from apparently the most heterogeneous sources, matter

suitable for pictorial embodiment; the resolution with which he guarded the realm of fancy; and his sense of the beautiful, whereby he was enabled to bring the most intractable material into subjection to his purpose. These qualities are most conspicuous in the picture known as the *Burning of the Leonine Quarter* (the so-called *Borgo*) of Rome, or rather, as the artist's patron would have it, the conflagration, extinguished by intercession of the Pope. The spectator forgets the preposterous demand that a miracle should be thus palpably depicted: Raphael relegates the action to the heroic age, fills his picture with figures and groups of surpassing grandeur and animation (such as succeeding generations have striven in vain to imitate) and depicts the confusion, the preparation for rescue and flight with surpassingly graphic effect. The picture was not what he had been commissioned to paint; but in lieu of this we have a creation teaming with imaginative power and masterful execution. In like manner Raphael disposed of the celebrated frescoes in the first Stanza, the *Disputa* and the *School of Athens*. Had he not been required to illustrate a chapter from the history of dogma (the proclamation of the doctrine of transubstantiation) or to present a pictorial extract from the history of ancient philosophy, the task of depicting a procession of historical celebrities known to fame as fathers of the church or mundane philosophers could not be particularly inviting. And further, while Raphael mingled with historical personages figures purely typical, and in the *Disputa* represents the assembled company of believers as beholding a vision, where each individual present is naturally more or less overpowered by emotion — while in the *School of Athens* he especially emphasises the blessedness of knowledge, the good fortune which leads to the higher paths of learning (whether his representation literally coincides with the Diogenes Laertius or Sidonius Apollinaris or not) — he has asserted with brilliant success the Artist's right to supremacy in the realm of creative fancy.

After the foregoing remarks the unprejudiced reader will need a hint only as to the mental attitude he shall assume as a student of Raphael's works. If the mere subject of the picture exclusively occupies his attention, if he must know the name and history of every figure, and feels it incumbent upon him to admire the intellectual grasp of an artist who gathered his materials from the remotest provinces of learning and who abounds in literary allusions, he is no longer in a condition fairly to test the artistic value of Raphael's works. From this point of view he will fail to detect in them any essential difference from the allegorical pictures of the period, nay he may even give precedence to many of these: to the wall paintings in the Capella degli Spagnuoli (S. M. Novella in Florence) for example, which indisputably exhibit greater versatility, a superior daring in the embodiment of the præternatural and

a loftier conception of the didactic capabilities of art. It is still a matter of uncertainty how far the erudition displayed by Raphael was an acquirement of his own or how far he may have relied on the contributions of contemporary scholars, such for example as Castiglione, Bembo, and Ariosto, who would in so far share with him the merit due to fertility of thought. Assuming, however, that Raphael himself supplied the wealth of literary research which the frescoes of the Stanze are said to reveal, he would not as Artist become more intelligible to us. His intellect might thus have been exercised, but not his imagination. Raphael's pictures will not only be more thoroughly enjoyed, but his individuality and purpose will be more perfectly apprehended when the effort is made to understand, how the painter by force of his imagination could out of material for thought, dead in itself, create new and living forms; how he imparted to single figures so distinct a pyschological impress that the mere bearers of historical names are made to appear as representative human characters; how subtly he balanced action and repose in his groups, not dwelling too long on mere beauty of outline and contour, but intent on giving harmonious expression to a more profound intellectual antithesis. From this point of view, interest in the works of Raphael will be enlightened and enduring. Numerous problems will present themselves to the amateur for solution: what motive Raphael might have had in treating the Disputa and the School of Athens so differently in respect of colour; how far in the latter picture the architectural character of the background is essential to the collective impression to be conveyed; for what reason the domain of portraiture is here narrowed to the utmost, while there (Jurisprudence) it is extended; what were the grounds for the manifold changes in composition which are accurately traced in his numerous sketches, etc.

The condition of the Stanze frescoes is such, alas, as to afford anything but unqualified gratification, just as in the Loggie we regretfully trace the departed glory of unique examples of decorative art, and with difficulty recognise the summit of Raphael's attainments in the grievously injured *Tapestries*. These latter, it is true, in the detail of their composition may be studied in the cartoons now in the Kensington Museum; but the subordinate decorations, marginal arabesques and the like are still in part preserved in the original tapestries, and are essential to the festive character of ornamentation originally designed for the Sistine Chapel. To the ten tapestries so long known, an eleventh discovered in the depôt of the Vatican has been added. These tapestries were to have adorned the lower compartment of the chapel walls and to this end they must correspond with the companion pictures: that, while these relate the history of Redemption, they, the former, should pourtray the power and grace of God abiding with the Church.

In apparently irreconcileable contrast to Raphael's works in the

Vatican we have his frescoes in the gay *Villa Farnesina*. On the one hand we are awed by devotional fervour, sublime aspiration, thought earnest and profound; on the other we find Art revelling in the joys of life, each form radiant with an ecstasy of innocent mirth. Nevertheless it will cost no great effort to discern in the Farnesina frescoes the impress of Raphael's genius. He was indebted for his version of the myth of Cupid and Psyche to a work of Apuleius, familiar to readers of the 16th century as it had been to the Romans of old. Probably no author either in ancient or modern times can boast a more captivating illustration than Apuleius, while at the same time none has been more freely handled by his illustrator. In Raphael's hands the myth is moulded anew. Remembering that it was the adornment of a festive chamber he had in hand, Raphael sedulously avoided everything repugnant to the festive mood. Pysche's woes were consigned to the background; the painter is intent upon recording her triumphs only. The confined space afforded by the chamber serves only to stimulate the Artist's mastery of form. Raphael's representation of the myth is condensed: many scenes are but glanced at for a moment, though essentials never escape him; thus the claims of narration and decoration are adjusted without restraint. Harmony alike in idea and form; nobility of proportion never overstepping the bounds of refinement; the power of so losing himself in his subject as to present it devoid of individual caprice: attributes characteristic of Raphael as these are declare themselves in the frescoes of the Farnesina as unmistakably as in the wall paintings of the Vatican. The spectator's own unassisted eye will not fail to see that the pictures on the ceiling of the principal saloon are far inferior in execution to the so-called *Galatea* in the neighbouring apartment. He will find nevertheless that both are such as will reward careful study with the highest gratification — a delight it must be a lasting desire to renew.

The inaccessibility of the upper rooms of the Farnesina, adorned by *Bazzi* of Siena (1477-1549), commonly known as *Sodoma*, with his painting of the Nuptials of Alexander with Roxane, cannot be too much regretted. In the embodiment of sensuous grace and beauty, Raphael found in Sodoma a worthy rival.

In the *Sibyls of Raphael* in S. Maria della Pace (1514) we find him competing — if the expression may be allowed — in another field. Here he trenches upon the domain of Michael Angelo; not, however, that he is for a moment betrayed into disingenuousness by contact with a presence so overpowering, or that is he beguiled into assuming a style foreign to his genius. True to himself, he accepts the limits prescribed by his subject, and combines an air of pleasing serenity and infinite grace with the expression of prophetic inspiration.

Around these three Art heroes, Bramante, Raphael, and Michael Angelo, is grouped a brilliant circle of pupils and dependents. The best works of the School of Raphael are undoubtedly those executed

in his lifetime and under his direction. *Giulio Romano* (1493-1546) and *Francesco Penni* (1488-1528) had a considerable share in the painting of the Hall of Constantine; the completion of the Loggia paintings was entrusted to them, *Perino del Vaga* (1499-1547), *Raffaello dal Colle*, and others. For the decorative ornamentation of the Loggie and the Farnesina the master engaged the services of *Giovanni da Udine* (1487-1564). Romano exhibits himself most clearly as a pupil of Raphael in the Villa Madama Giulio, less so in his Madonnas (Pal. Colonna and Borghese).

The crowd of ARCHITECTS, who appeared in Bramante's time, showed greater independence: *Baldassare Peruzzi* (1481-1563), who built the Farnesina and Pal. Massimi, *Raphael* himself and *Giulio Romano* (Villa Madama), *Antonio da San Gallo* the younger, with whom originated the Pal. Farnese and a new plan for St. Peter's, and lastly MICHAEL ANGELO, whose influence, gradually deposing Bramante, irresistibly impelled the architecture of Rome into new courses. And just as in Plastic art he scornfully rejects the recognised forms and forces upon them a new construction, in like manner as Architect he concerns himself little about the accurate adjustment of subordinate parts, intent rather upon the effect to be produced by the structure as a whole — usually one of ponderous immensity. The colonnades in the *Palazzo Farnese*, the conversion of the Baths of Diocletian into the church of *S. Maria degli Angeli* — a work subsequently spoiled — and the *Porta Pia* are among his chief works. His chief merit consists in his having reverted to the plans of Bramante for the completion of *St. Peter's*, which since 1546 had been under his superintendence. The Cupola at least was carried out according to his designs, but the ground-plan, to the injury of the building, was much altered, and the Latin substituted for the Greek Cross.

As long as the 'divine' Michael Angelo lived, Rome was so dazzled by the splendour of his renown that no one suspected the DECLINE OF ART was at hand. In fact, however, it had already declared itself at the death of Raphael. Rome once more captured and pillaged; orthodoxy reinstated; the church recoiling from the taint of Humanism: these were incisive events in the history of art, which now received a more distinctively ecclesiastical direction. The Foreign occupation of Rome expelled a vast number of her artists and laid a chasm in the traditions of her art. As she once more recovered herself and under the pontificate of SIXTUS V. (Felice Peretti, 1585-90) was to all appearance again invested with her pristine grandeur, the encouragement of art was revived, but in a spirit which presently pervaded and brought into subjection every phase of art. To Sixtus V. the Eternal City, which 'forthwith doubled itself', owes her present aspect. The *Acqua Felice*, the *Spanish Staircase*, the *Via Sistina*, the *Piazza di S. Giovanni in Laterano*, the *Obelisk* in the Piazza of St. Peter, the restoration of the *Columns of Trajan* and *Marcus Aurelius* are his work. *Domenico Fontana* of Ticino was foremost in giving effect to

this Pope's projects. The authors of the degenerated Renaissance known as **Baroque** were really *Vignola* (1507-73) and Fontana's nephew *Carlo Maderna* (1556-1639). In the Jesuit church of *Gesù* (1568) the former furnished the type of the style which prevailed during the following century, especially in the numberless Jesuit churches then built. Maderna with *Borromini* and *Carlo Fontana* were the leaders of that band of Artists who conspired to rob architecture of its fitting repose, and by the introduction of figures posed in startling attitudes, aroused or convulsed by agency unseen, of curves instead of straight lines, of pillar piled upon pillar, substituted a turbulent unrest. Not that the style was without striking and artistic effect. An undoubted vigour in the disposition of detail, a feeling for vastness and pomp, together with an internal decoration which spared neither colour nor costly material to secure an effect of dazzling splendour: such are the distinguishing attributes of the Baroque style as in Rome it is to be seen on every hand, not only in an endless succession of churches (*S. Ignazio*, *S. Andrea della Valle*, *S. Carlo alle Quattro Fontane*, etc.), but in numerous palaces, the *Barberini* being a conspicuous example. The reader will, however, scarcely dwell on these works longer than will suffice to give him a clear general impression of their character.

A greater tenacity of life is, however, inherent in the art of PAINTING. An altogether deplorable interval now ensued, during which artistic talent was beguiled by Michael Angelo's overwhelming ascendency into a slavish imitativeness, content with the least possible effort to crowd into a given space the greatest possible number of unmeaning figures, not devoid, however, of a certain superficial charm sufficient to captivate the eye. After an interval thus occupied and identified with this supremacy of the MANNERIST School (*Arpino*, *Zuccaro*), painting once more, at the close of the 16th century, was galvanised into a new life, destined to be of brief duration — Rome becomes a scene of conflict in which painters and their partisans are the combatants. — *Caravaggio* (1569-1609) was the chief of the NATURALIST School. He was triumphant in the possession of popular favour. On the other hand it was objected that his drawing was bad, that he failed in the essential of grouping the figures in his larger compositions. Nevertheless the mass is presented with such startling reality, and animated with gesture so impassioned, that every figure fitly asserts itself, while a corresponding force in colour conveys an impression powerfully suggestive of the turbulent license then prevailing. — The ECLECTICS took an opposite direction. Trained in a regularly constituted school of art, such as had been established at Bologna, initiated moreover in the art of Correggio and the Venetians, full of reverence for more remote traditions, thoroughly versed in the rules of drawing and composition as well as familiar with the fresco painter's art — thus formidably equipped, *Annibale Caracci*, *Domenichino*, *Guido Reni*, *Guercino*

appeared amongst the rival aspirants to fame in Rome. They supplanted the Naturalists, appropriating as much of the latters' method as appeared available, and finally monopolised the favour of the court and aristocracy. Nor was the struggle by any means confined to the pallette and the brush. Personalities arose, and amongst themselves the partisans of Caracci were seldom at peace. Their contributions are in part, at any rate, of the highest excellence. *Annibale Caracci's* frescoes in the Palazzo Farnese; *Guido Reni's* Aurora in the Casino Rospigliosi; the frescoes of *Domenichino* in S. Luigi dei Francesi, S. Andrea della Valle, in Grotta Ferrata near Rome are not mere master-pieces of technical skill, but are replete with artistic beauty and vitality.

The Neapolitan sculptor *Lorenzo Bernini* (1598-1680) flourishes up to the close of the 17th century. His works occupy the concluding chapter in the history of Roman Art. It is superfluous to bid the beholder beware of being led captive by art essentially flimsy and meretricious; rather perhaps it is necessary, as a set off against the now prevailing depreciation of Bernini's works, to plead the important historical significance they possess amidst all their too conspicuous defects; to bear in mind that throughout the course of nearly a century they were regarded as the most brilliant production of that period and were very generally imitated.

Since the 17th century, Rome has not given birth to nor nurtured any distinctive art life, though the past has held Artists of all nations spell-bound, compelling the conviction that Rome is still the true High School of Art, whose teaching is indispensable to every true Artist. So late as the close of the 18th and the beginning of the present century, Rome continued to give proofs of the potency of her influence. Without the suggestions which Rome alone could furnish, *David* would never have received that classical impulse which he turned to such admirable account in France. In the absence of such inspiration as the spectacle of Rome's master-pieces alone can afford, *Cornelius* and his associates would never have had the courage to attempt the revival of fresco painting. Thus is it that Rome reacts on the destinies of modern art, though without an art life she can call her own. The statue of the Immaculata shows that the Romans are ignorant of the mere mechanism of casting in bronze, while the frescoes of *Podesti* in the Stanza dell' Incendio prove that not only painting is a lost art, but Raphael himself is forgotten. Otherwise opinion had not been thus pointedly challenged. But if Rome has ceased to be the home as well as the birthplace of Art, it is above all others the spot where Art at once affords the highest gratification and commands the profoundest reverence.

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FIRST SECTION.

S. TUSCANY. UMBRIA. THE MARCHES.

1. From Leghorn or Pisa to Rome

by the Maremme.

207½ M. (from Pisa 207 M.). RAILWAY. Express in 9 hrs., fares 42 fr. 95, 29 fr. 50 c. (from Pisa 42 fr. 80, 29 fr. 45 c.); ordinary trains in 10½ hrs., fares 36 fr. 75, 25 fr. 40, 17 fr. 85 c. (or 36 fr. 65, 25 fr. 35, 17 fr. 80 c.).

The MAREMME RAILWAY coincides with the ancient *Via Aurelia*, constructed by Æmilius Scaurus, B.C. 109. During the present century the Tuscan government caused a road to be constructed here for the benefit of the coast-district. Although this is one of the less important routes to Rome, the country it traverses is by no means destitute of picturesque scenery, and the traveller who desires to explore it may devote several days to the journey; but, owing to the malaria, this is not practicable between the end of May and the end of October (comp. p. 2), a period which most of the inhabitants spend in the hill-district of Siena. Even in October whole villages are still deserted. The railway is occasionally exposed to inundations which interrupt the traffic. It runs inland as far as Cecina, where it approaches the coast, commanding fine views of the sea with its promontories and islands. — Views always on the right.

STEAMBOAT. Another route from Leghorn to Rome is by sea as far as Cività Vecchia, and thence by railway. Three Italian steamers (*Società Rubattino*), and one French one (*Fraissinet & Co.*) ply weekly. This route is somewhat more expensive than the railway journey. Embarcation at Leghorn in the inner harbour 1 fr., in the outer harbour 1½ fr. The steamers generally weigh anchor towards evening. Arrival at *Cività Vecchia*, and journey thence to Rome, see p. 7.

Leghorn and *Pisa*, see vol. i. of this Handbook. — The lines unite at the first station *Colle Salvetti*, which is 10 M. distant from Leghorn and 9½ M. from Pisa. To the right we obtain a view of *Monte Nero*, a celebrated place of pious resort, possessing an ancient picture of the Virgin brought from the East and especially revered by seafaring men.

13 M. (from Leghorn) *Fauglia;* 18 M. *Orciano;* 24 M. *Acquabuona*, the station for *Rosignano*, situated on an eminence to the right. All these villages are of recent origin and contain nothing of interest; they testify, however, to the rapid improvement which has taken place during the present century in this once so dreary district. The train crosses the *Cecina*, the ancient *Caecina*. The family of

that name was once settled in this district, as is proved by numerous inscriptions at Volterra.

32 M. **Cecina** (halt of 8 min.; poor café), a modern place, where a branch line to *Volterra* diverges (see p. 9).

The line now approaches the coast. The loftily-situated, ancient Etruscan Populonia becomes visible to the right, on a chain of hills projecting into the sea; beyond it the island of Elba (p. 13).

43 M. *Castagneto;* then (47 M.) *S. Vincenzo*, with a small harbour.

54 M. *La Cornia;* to the left on the height lies the small town of *Campiglia*, with a ruined castle and Etruscan tombs of no great interest.

From La Cornia to Piombino and Populonia. On the arrival of the last train from Leghorn a diligence runs in about 2 hrs. from *La Cornia* to *Piombino* (7½ M.), returning thence at noon. A forenoon suffices for a visit to Populonia.

Piombino (poor inn) is a small town with 4000 inhab. situated at the S. extremity of a wooded promontory, which on the land side is bounded by a flat district. A weather-beaten tower on the harbour commands a magnificent *prospect of the sea and the neighbouring island of Elba (in front of which rise the cliffs of Cerboli and Palmajola), of S. Giglio and the coast, and Corsica in the distance.

Piombino originally belonged to Pisa, in 1399 became a principality of the *Appiani*, in 1603 was acquired by Spain, and then by the family of *Buoncompagni-Ludovisi*, from whom it was wrested by Napoleon in 1805 in favour of his brother-in-law, the Corsican *Felix Bacciocchi*. In 1816 it was restored, and till 1859 remained under the Tuscan supremacy. — Steamboat to Elba daily, returning the following morning (p. 13).

About 6 M. from Piombino, at the N. extremity of the peninsula, is situated the ancient **Populonia**, the Etruscan *Pupluna*. The shorter route through the woods should not be attempted without a guide. The town with its mediæval castle, situated on a lofty and precipitous eminence, is a conspicuous object from all sides. Once a prosperous seaport, it suffered greatly from a siege by Sulla; in the time of Strabo it had fallen to decay, and is now a poor village. In ancient times the iron of Elba was smelted here. The old town-walls may still be distinctly traced, and are particularly well preserved on the side towards the sea; they consist of huge blocks, approaching the polygonal style. The views towards the land and the sea are striking and extensive. Several vaults, erroneously said to belong to an amphitheatre, and a reservoir may also be mentioned as relics of the Roman period. The Etruscan tombs in the vicinity are hardly worthy of a visit.

The district now begins to exhibit the distinguishing characteristics of the Maremme: a world of its own, consisting of forest and swamp, uncultivated, and in summer poisoned by malaria. During the Etruscan period the Maremme were richly cultivated and possessed several considerable towns: *Populonia*, *Vetulonia*, *Rusellae*, *Cosa*. On the decline of agriculture in Italy and the conversion of the farms into pasture-land, the desolation of the coast-district made rapid progress; for in this flat district, where the water easily becomes stagnant, high cultivation is alone capable of keeping the poisonous exhalations in check. Even Pliny describes this district as unhealthy, and in the middle ages its desolation was still more complete. During the present century,

under the wise administration of the grand-dukes of Tuscany, much was done to counteract the malaria by the drainage and filling up of swamps and the establishment of new farms; but the evil is still very great. Charcoal-burning and in winter cattle-grazing are the chief resources of the inhabitants, all of whom withdraw to the Tuscan hill-country in May, when the malaria begins. A few only of the more densely peopled localities enjoy a tolerably healthy atmosphere. Those of the natives who are compelled to remain suffer severely from fever, and their gaunt and emaciated countenances afford a sad indication of the curse of the district.

65 M. **Follonica,** near the sea, a small but industrial place which is deserted in summer, possesses considerable smelting-foundries for the iron from Elba. Beautiful view towards the sea; to the right the promontory of Piombino and Elba, to the left the promontory of Castiglione with a lighthouse, and the small, grotesquely shaped island of *Formica.* On an eminence to the left rises *Massa Maritima*, one of the largest towns of the Maremme, with about 13,000 inhabitants. In the vicinity are extensive copper-mines. — The train again quits the coast in order to avoid the *Promontory of Castiglione.*

74 M. *Potassa*, station for *Gavorrano*, situated higher up, to the right. Farther on, likewise to the right, on an eminence, lies *Colonna;* and in the distance, at the mouth of the river *Bruna*, the small fortified harbour of *Castiglione della Pescaia* is visible. Here, as in the other seaports of the Maremme, wood and charcoal form the principal exports.

80½ M. *Monte Pescali*, junction of a branch-line from Siena (see p. 21), which runs parallel to our line as far as Grosseto.

91 M. **Grosseto** *(*Aquila)*, the capital of the Maremme, a cheerful little town with 6300 inhab. The curé *Chelli* possesses a collection of Etruscan antiquities. Branch-line from Grosseto to Asciano, a station on the Florence, Siena, and Orvieto line (see p. 18).

About 3½ M. to the N. E. of Grosseto (carriage road) are situated the sulphureous *Bagni di Roselle*, whence the ruins of *Rusellae* are reached in ½ hr. (guide necessary). Rusellæ, anciently one of the twelve capitals of the Etruscan confederation, has been deserted since the middle of the 12th cent. and is thickly overgrown with underwood. The walls, which are nearly 2 M. in circumference, and in most places accessible, consist partly of horizontal courses, partly of polygonal blocks (6-8 ft. high, 7-12 ft. long).

Around Grosseto and to the W. in the direction of Castiglione extends a plain of considerable magnitude, in ancient times a lake (the *Lacus Prelius* of Cicero), which gradually became shallower (*Palude di Castiglione* and *di Grosseto*), and by its exhalations formed one of the chief sources of the malaria. By means of skilful drainage, and by conducting hither the deposits of the neighbouring rivers, the government has succeeded in almost entirely filling up the morass and converting it into a valuable pasture, 12-15 M. in length.

A little beyond Grosseto the *Ombrone* is crossed. The line skirts the wooded *Promontory of Talamone;* towards the S. the imposing Monte Argentario (see below) becomes visible.

At (105 M.) *Talamone* a beautiful view of the sea is disclosed. The village lies at the extremity of the promontory and possesses an anchorage sheltered by the island of Giglio and the Monte Argentario. The extent of the creek has been much diminished by alluvial deposits. Here, in B.C. 225, the Roman legions landed and signally defeated the Gauls who were marching against Rome.

The train crosses the small river *Osa*, then the more important *Albegna* (ancient *Albinia*), at the mouth of which are salt-works. Stat. *Albegna*.

114 M. **Orbetello** (halt of 1/4 hr.). On the arrival of the train an omnibus (1 fr.) starts for *Orbetello* (poor inns; the best is the *Trattoria del Buon Gusto*, or *Saccoccione*), 1 1/2 M. distant, with 6400 inhab., situated at the extremity of a promontory, not far from the foot of *Monte Argentario*, which rises immediately from the sea, and is connected with the mainland by two narrow tongues of land, whereby a large salt-water lagoon is formed. Beyond its remarkable situation the place contains nothing of interest, except the polygonal walls on the side next the sea, which testify to the great antiquity of the town, although its ancient name is unknown.

From Orbetello an embankment has been constructed across the shallow lake, which abounds in fish, to M. Argentario. A carriage-road leads to the N. harbour *Porto S. Stefano* (steamboat to Elba, every Thursday at 3 p.m., see p. 13), and to *Port' Ercole* on the S. side. The **Monte Argentario** (2087 ft.) culminates in two peaks, on one of which is situated a monastery of the Passionists. The ascent is very interesting, and is accomplished from Orbetello in 2-3 hrs. (with guide). The view embraces the coast of Tuscany and the surrounding district as far as M. Amiata, and the sea with its numerous rocky islands as far as Sardinia. If time is limited, the first and lower eminence, 3/4 hr. from Orbetello, commanding a picturesque view of the coast, should be visited.

Orbetello lis also the most convenient starting-point for an excursion to the interesting ruins of the ancient *Cosa*, the present *Ansedonia*, 4 1/2 M. distant; and also for a visit to the ancient towns of *Saturnia* and *Sovana*, 30-35 M. inland. Cosa is an ancient Etruscan town, deserted as early as the 5th cent. The polygonal walls (1600 yds. in circumference) with their towers are admirably preserved. A beautiful prospect of the sea and coast is enjoyed hence.

Beyond Orbetello, on an eminence to the right, are the ruins of Cosa (see above). — The train soon enters the former Papal territory, and traverses the Roman Maremma; scenery unattractive. 127 M. *Chiarone*. It then crosses the *Fiora* and reaches (135 M.) *Montalto*, a poor village.

From Montalto the traveller may ascend by the bank of the Fiora to the ancient *Ponte della Badia* and the site of *Vulci*, where very successful excavations have been made since 1828, and thousands of Etruscan vases and other antiquities have been discovered. The ancient Etruscan city itself, the circumference of which is ascertained to have been 5 M., has entirely disappeared with the exception of its tombs.

Beyond Montalto the country is more undulating. The line crosses the small rivers *Arrone* and *Marta*, the outlet of the Lake of Bolsena.

144 1/2 M. **Corneto**, situated on a hill (348 ft.) 1 1/2 M. to the left of the station (seat in a carriage 1 fr.), is an antiquated town

with numerous towers (*Albergo Grassi* and *Alb. Benedelli*, both in the handsome Gothic *Palace of the Vitelleschi dating from 1437, called *Il Palazzaccio;* the first is preferable, but in both bargaining is necessary). The town sprang up at the beginning of the middle ages after the decline of Tarquinii. A genealogical tree 'al fresco' in the *Palazzo Comunale*, professing to trace the origin of the place to a remote mythical era, shows an amusing disregard for history. The Romanesque churches have nearly all been modernised by subsequent restorations. The church of *S. Maria in Castello* alone, situated on the N. buttress of the plateau on which the town stands, has been left unaltered; it was begun in 1121 and consecrated in 1208. The lower story of the *Museo Municipale*, opened in 1878, contains a number of sarcophagi, the most interesting of which is the so-called 'Sarcofago del Magnate', embellished with reliefs (battles of Amazons) and with handsome polychrome figures on the lid. In the upper floor are arranged smaller antiquities, vases, gold ornaments, weapons, etc. Among these are an antique set of false teeth (3rd room), and a fine painted bowl, which bears the names of Oltos and Euxitheos as the artists and represents the Arrival of Bacchus in Olympus, the types of the deities recalling the character of pre-Phidian art. The keys of the church of S. Maria in Castello and of the Museum are kept by *Frangioni*, the custodian of the Necropolis of Tarquinii (fee 1 fr.). The town commands a fine view of the sea with Monte Argentario and the neighbouring islands, and also an interesting survey of the bleak environs.

On the *Turchina*, a stony hill opposite, separated from *Montarozzi*, the hill of the tombs, by a ravine, lay **Tarquinii**, a town with walls about 5 M. in circumference, anciently one of the twelve Etruscan capitals, and remarkable for the influence which it exercised on the development of the national religion of Etruria. It participated in the war of the Etruscan confederation against Rome, but was compelled to surrender after the Samnite war and to receive a Roman colony. The town continued to flourish during the empire, but subsequently declined and was devastated by the Saracens; it was, however, inhabited down to 1307, when its last remains were totally destroyed by the inhabitants of Corneto. No ruins are now visible save the scanty vestiges of walls and foundations. Of its seaport *Graviscae* a few relics on the right bank of the *Marta*, 1½ M. from its mouth, still remain. The palazzo of the Countess *Braschi-Fulgari* contains a small collection of antiquities of Corneto, including beautiful Etruscan gold ornaments; but admission is only granted to persons specially introduced. The *Giardino Braschi*, outside the town, also contains a few Etruscan and Roman antiquities. There are also several private collections of vases, etc. for sale. The archæologist *Monsignor Sensi* is very obliging in giving information to visitors.

Tombs. The principal interest attaching to Corneto is derived from its tombs, the *Necropolis of the Ancient Tarquinii, which spreads over a great part of the hill upon which the town itself stands. Frangioni, the custodian of the tombs, should be asked for at the inn; fee for one pers. 1½ fr., for two pers. 2 fr., for a party more in proportion. The Necropolis was accidentally discovered in 1823 by Carlo Avvolta, a native of Corneto, who while digging penetrated into a tomb, and through the aperture beheld a warrior extended, accoutred in full armour. The influence of the air caused the body to collapse after a few minutes' exposure. Even in an-

cient times the tombs were frequently plundered for the sake of the precious trinkets they contained, and modern excavations have despoiled them of every movable object which remained. A visit to them is nevertheless extremely interesting to those who desire to form an idea of the civilisation, art, and religion of the Etruscans; and for this purpose the tombs of Corneto are well adapted owing to the good preservation of their paintings. The decoration of the chambers is in a style that was chiefly prevalent in the towns of southern Etruria, and indicates a close relationship to Hellenic art. The *Tumuli* which externally distinguished the tombs have in the lapse of ages been entirely destroyed; the subterranean chambers now alone remain, of which the following are the most interesting: —

1. *Grotta della Caccia del Cignale* (boar-hunt), or *Grotta Querciola*. The paintings, copied in the Museo Gregoriano (p. 316), are much faded; they represent a banquet with music and dancing, and a boar-hunt. — Opposite to this tomb —

*2. *Grotta del Convito Funebre*, or *del Triclinio*, also containing the representation of a banquet. The men here, as in all the others, are sketched in outline on the walls in dark red, the women in whitish colours.

3. *Grotta del Morto*, small; scene of mourning for the deceased, and of dancing.

*4. *Grotta del Tifone*, more extensive, supported in the centre by a pillar, on which are Typhons, or winged genii of death terminating in serpents. The sarcophagi bear Latin as well as Etruscan inscriptions, a proof that they belong to a comparatively recent epoch. To the right on the wall are souls escorted by genii; under them is Charon with the hammer.

5. *Grotta del Cardinale*, the most spacious tomb of Tarquinii, supported by four pillars, opened in the last century; colours almost entirely faded.

About 1½ M. from Corneto is the *Grotta delle Bighe*, discovered in 1827 by Baron Stackenberg. A copy of the paintings is preserved in the Vatican. — In the vicinity: *Grotta del Mare*, small, with sea-horses. — **Grotta del Barone*, so called from the Hanoverian ambassador by whom it was opened, contains warlike games, riders, etc., partly in the archaic style; colours well preserved. — *Grotta Francesca*, or *Giustiniani*, with dancers and races, much faded; copies in the Museo Gregoriano. — *Grotta delle Iscrizioni*, so called from the numerous Etruscan inscriptions, with warlike trials of skill. — Several other tombs have been recently discovered. Thus the *Grotta dell' Orco:* in the anterior chamber, a banquet; in the one beyond it a scene from the infernal regions, with Pluto, Proserpine, Geryon, Tiresias, Agamemnon, Memnon, and Thescus; in a niche in this chamber is Ulysses blinding Polyphemus. — In the *Grotta degli Scudi*, banquet scenes. — In the *Grotta del Citaredo*, men and women dancing.

Toscanella is now best visited from Corneto, from which it is 16 M. distant, by means of the diligence to Viterbo, which runs three times weekly.

Toscanella (669 ft. above the sea; *Inn* at the Viterbo gate), the ancient *Tuscania*, a small town with 3900 inhab. whose walls and towers impart a mediæval aspect to the place, contains two fine old Romanesque structures: **S. Pietro*, on the height, with crypt and antique columns, and on the exterior fine sculptures; and **S. Maria*, smaller but even more interesting. Both churches are now disused. On the hill of S. Pietro stood the ancient citadel. Etruscan tombs in the vicinity.

Campanari's Garden, situated in the lower part of the town, embellished with sarcophagi and other relics, and containing an imitation of an Etruscan tomb, is an interesting spot. The sarcophagi, with the life-size portraits of the deceased, framed in living green, are very impressive, and the traveller will nowhere acquire a more accurate idea of the contents of an Etruscan tomb. Sign. *Carlo Campanari*, who is obliging and well-informed, has with his father conducted many of those extensive excavations which have filled the museums of Europe with Etruscan vases, goblets, mirrors, and other interesting relics.

The distance between Toscanella and Viterbo is about 12½ M. (see p. 68).

The train skirts the foot of the hill of Corneto, which remains visible for a long time. To the right, farther on, we perceive the insignificant *Porto Clementino*, which is entirely abandoned in summer on account of the malaria. The horizon is bounded inland by the mountains of *Tolfa* (see below), which yield an abundant supply of alum and sulphur. The line then crosses the small river *Mignone*, at the mouth of which is situated the *Torre Bertaldo*, where, according to a legend, an angel refuted the doubts which St. Augustine entertained respecting the Trinity.

157 M. **Cività Vecchia.** — Halt of 10 min.; **Railway-Restaurant.*

Omnibus to the town (within a few minutes' walk) 25 c.; one-horse carriage ½ fr., two-horse 1 fr.; porter for a box 40 c.

Arrival by Sea. The tariff for landing is ½ fr. for each person; for a box from the steamboat to the station 1 fr.; travelling-bag or hat-box ½ fr. Custom-house examination at the railway-station, situated outside the town. All these charges are the same for embarcation. Carriages to the station, see above.

Hotels: *Orlandi, to the right at the entrance of the town, a large hotel, expensive; Europa, moderate.

Cività Vecchia, the seaport of Rome, with 11,600 inhab., the ancient *Centum Cellae* founded by Trajan, and sometimes called *Portus Trajani*, was destroyed by the Saracens in 828, but in 854 the inhabitants returned into the '*ancient city*'. The fortifications, built in the 16th and 17th cent., have recently been restored by the French. The entrance to the harbour, in front of which rises a small fortified island with a lighthouse, is defended by two strong towers. Visitors are permitted to inspect the Bagno, where the galley-convicts are at work. The town contains little that is interesting. The traveller may best spend a leisure hour in walking on the quay.

A good road leads from Cività Vecchia to the volcanic mountains of *La Tolfa* (2041 ft.) and the loftily situated village of that name, in the vicinity of which are extensive mines of alum. The scenery is picturesque, and the locality interesting to geologists. Some mineral springs, with the ruins of ancient baths *(Aquae Tauri)* are situated about 3 M. from Cività Vecchia.

From Cività Vecchia to Rome (50½ M.; express in 2, ordinary trains in 3 hrs.; fares 12 fr. 30, 8 fr. 25 c. 5 fr. 95 c.; or 9 fr. 20, 6 fr. 45, 4 fr. 60 c.). The best views are on the right till Rome is approached, when a seat on the left should if possible be secured. The line traverses a dreary tract, running parallel with the ancient *Via Aurelia* near the sea-coast as far as Palo. On clear days the Alban and Volscian mountains are visible in the distance, and still farther off the promontory of Circeii.

162½ M. *Santa Marinella* possesses a mediæval castle rising above a small bay, in the garden of which a date-palm flourishes.

168 M. *Santa Severa*, a picturesque baronial castle, formerly the property of the Galera, afterwards that of the Orsini family, and now belonging to the Santo Spirito Hospital at Rome. Here in ancient times was situated *Pyrgos* or *Pyrgi*, the harbour of the once

powerful Etruscan city *Caere*, now *Cervetri* (p. 380), situated on a height to the left, 6 M. farther on.

171½ M. *Furbara.* The solitary towers on the shore were erected during the middle ages for protection against the dreaded Turkish corsairs.

177 M. **Palo** (poor *Railway-Restaurant*), with a château and villa of the Odescalchi, occupies the site of the ancient *Alsium*, where Pompey and Antoninus Pius possessed country-residences. Relics of antiquity now scarce.

181 M. *Palidoro* lies on the river of that name, which has its source on the heights near the Lago di Bracciano. The line now approaches the plantations of (186 M.) *Maccarese* to the right, supposed to be the ancient *Fregenae*, which lay near the mouth of the *Arrone*, a river descending from the Lago di Bracciano. The *Lago di Ponente* or *Stagno di Maccarese* is now skirted.

193 M. *Ponte Galera*, whence a branch-line diverges to Fiumicino (p. 384). Near (201 M.) *Magliana* the Tiber becomes visible, and the line follows its course. A more unbroken view is now obtained of the extensive *Campagna di Roma*; to the right, in the background, the Alban Mts. (at the base of which gleam the white houses of Frascati, p. 354; comp. panorama p. 324) and to the left the Sabine Mts.; in the foreground is the grand basilica of *S. Paolo fuori le Mura* (p. 255). To the left is disclosed a view of Rome, the *Aventine* (p. 251), the *Capitol* (p. 210), and *Trastevere* (p. 324). The train crosses the Tiber by a new iron bridge and slowly approaches the walls of Rome, of which the S. E. side is skirted. Above the wall rises *Monte Testaccio* (p. 252); adjacent is the *Pyramid of Cestius* (p. 252) with the cypresses of the Protestant cemetery; in the vicinity, the *Porta S. Paolo*; farther distant, the *Aventine* with *S. Sabina* (p. 253). The line then traverses gardens and unites with the railway from Naples. The *Porta S. Sebastiano*, approached by the *Via Appia* (p. 343), is visible. After crossing the latter, we observe the basilica of *S. Giovanni in Laterano* (p. 267) with the numerous statues of its façade; then the church of *S. Croce in Gerusalemme* (p. 184), with its lofty Romanesque tower. The train now passes beneath the aqueduct of the *Acqua Felice* and through the *Porta Maggiore* (p. 184), which is crossed by two ancient water-conduits. The line then intersects the city-wall. To the left lies a decagonal ruin, generally called a *Temple of Minerva Medica* (p. 183), two stories in height. A view is next obtained of *S. Maria Maggiore* (p. 178), a handsome edifice with two domes and a Romanesque tower. The train enters the station at the N.E. extremity of the town, opposite the *Thermae of Diocletian*, and we are now in **Rome.** — Arrival, see p. 105.

2. Volterra.

From Leghorn to Volterra. From Volterra to Siena.

From Leghorn to Volterra. A visit to Volterra, the antiquities of which are interesting, is most conveniently accomplished from Leghorn. Railway viâ Cecina to Saline, 50½ M., in 2¾-3 hrs.; express to Cecina 5 fr. 90, 4 fr. 15, 2 fr. 65 c.; ordinary trains 5 fr. 60, 3 fr. 85, 2 fr. 65 c.; from Cecina to Le Saline 3 fr. 25, 2 fr. 25, 1 fr. 55 c. — Diligence from Saline to Volterra in 2 hrs. (fare 1½ fr.). Those who intend to continue their journey southwards by the Maremme line should leave the bulk of their luggage at Cecina.

From Volterra to Siena (about 31 M.) there is no direct conveyance. A diligence runs twice a week only to *Colle* (generally on Mon. and Thurs. at noon), where it corresponds with another running thence to the railway-station *Poggibonsi*, in time for the afternoon train to Siena and Orvieto. Comp. p. 15. One-horse carriage to Poggibonsi 14-15 fr., with digression to S. Gimignano (p. 16) 16 fr., fee 1 fr.; the bargain should be made beforehand.

Volterra may also be reached from *Pontedera*, a station on the Florence and Pisa line, by driving up the valley of the Era (5-6 hrs.).

From Leghorn to (32 M.) *Cecina (Maremme Railway)*, see pp. 1, 2. The branch-line to Saline diverges here and ascends on the right bank of the *Cecina*, traversing a district remarkable for its mineral wealth. — 5½ M. *San Martino;* 10½ M. *Casino di Terra;* 15 M. *Ponte Ginori;* 18½ M. *Saline*, the terminus, in a bleak situation, where malaria prevails in summer. The extensive salt-works in the vicinity supply the whole of Tuscany with salt and yield a considerable revenue.

The following excursion, for which a carriage may be hired at Saline, is interesting to geologists. We first drive to *Pomarance*, a pleasant town, famed in the Renaissance period for its earthenware, with a large château of Count Larderello, and in about 3 hrs. reach *Larderello* on the *Monte Cerboli*, the central point of the boracic acid works belonging to the Larderello family, which are politely shown to visitors. The excursion may be extended towards the S., by *Bagno del Morbo*, *Castelnuovo*, *Sasso*, and *Monterotondo*, to Massa Marittima (p. 3), a drive of 3 hrs. more. Near Sasso and Monterotondo in particular the country is covered with clouds of smoke, and the hot surface of the earth with incrustations of sulphur, sulphate of iron, etc. Near Monterotondo is the hot *Lago Zolforeo*, a small lake strongly impregnated with boracic acid, which is obtained from it by evaporation by M. Duval, a Frenchman. Count Larderello's works yield about 850 tons, and M. Duval's 250 tons annually, and the whole quantity is sent by contract to England, where it is chiefly used in the manufacture of glass and pottery. The *lagoni*, or pools through which the *soffioni* or jets of boracic acid in the form of steam bubble up, are all, with the exception of those of Travale, in the region of the Cecina and Cornia, and most probably have a common volcanic origin.

The road from Saline to (5 M.) Volterra ascends. The country presents a peculiarly bleak appearance.

Volterra. — *Albergo Nazionale, R. 1½-2 fr., D. according to bargain; Unione. — *Café Etrusco*, opposite the Nazionale.

The *Alabaster Works* of Volterra are celebrated and afford occupation to nearly two-thirds of the population, but the patterns chiefly in vogue are unfortunately in very bad taste. The ordinary kinds of alabaster are found in the vicinity, the more valuable in the mines of La Castellina, to the S. of Leghorn. A visit to the work-shops is interesting, and suitable objects for presents, etc. may be purchased here far more advantageously than at Florence or Leghorn.

Votterra, the ancient *Votaterrae*, Etruscan *Velathri*, one of the most ancient Etruscan cities, is now an episcopal residence with 13,000 inhab., loftily situated (1602 ft.), and commanding in clear weather charming prospects as far as the heights of Pisa, the Apennines, and the sea with the islands of Gorgona, Elba, Capraja, and Corsica. The environs are dreary and desolate; the effect of the rain on the soft and spongy soil is most prejudicial to agriculture.

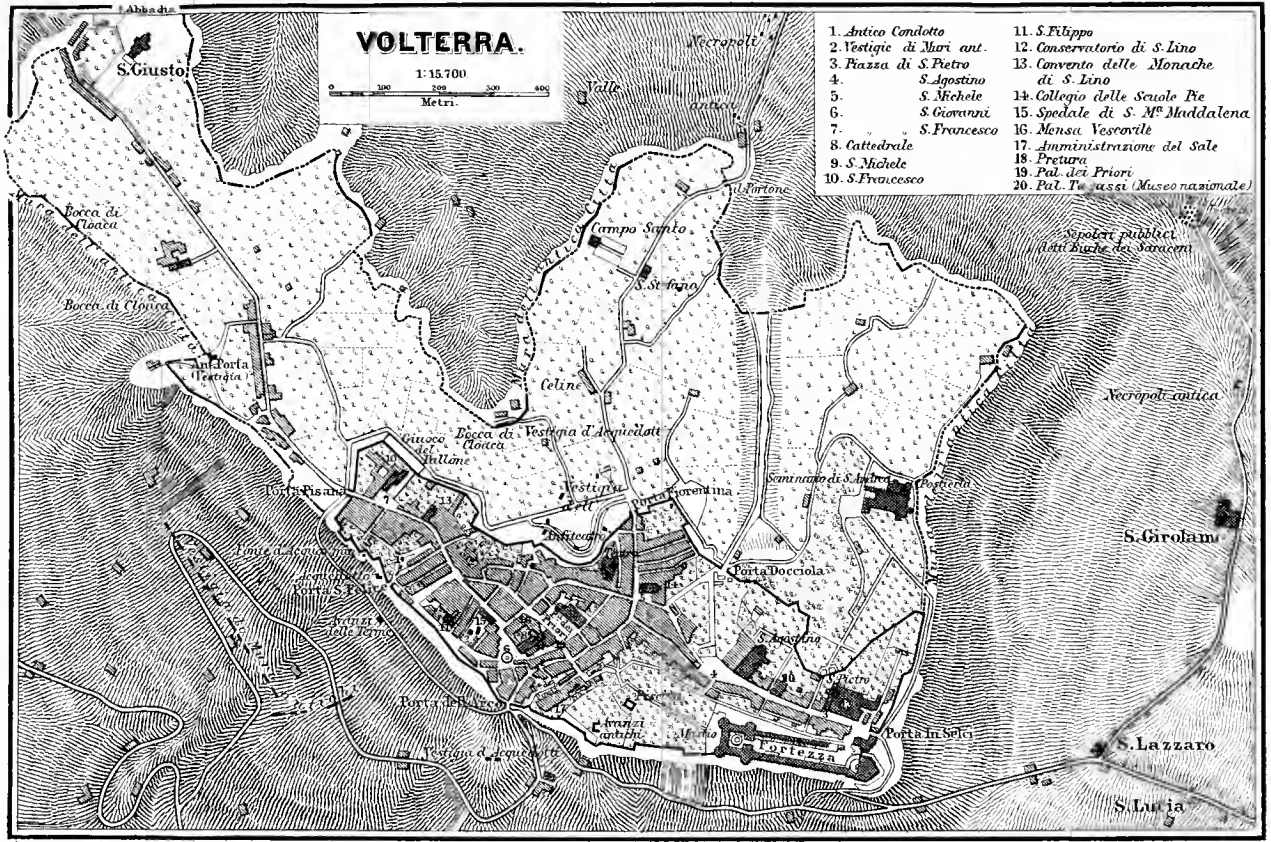
Volterra was one of the twelve ancient confederate cities of Etruria, and was so strongly fortified that during the civil wars it withstood a siege by Sulla's troops for two years. It afterwards became a Roman municipium, but gradually fell to decay and was totally destroyed in the 10th cent. It was re-erected under the Othos, but does not now cover one-third of its ancient area. In the middle ages it was a free town, until it became subject to Florence in the 14th century.

Among the ANTIQUITIES the ancient ***Town Walls,** once upwards of 4½ M. in circumference, and nearly three times as extensive as those of Fiesole and Cortona, are especially worthy of notice. Their dimensions (40 ft. in height, 13 ft. in thickness) and construction of horizontal courses of sandstone blocks (panchina) are best inspected outside the Porta Fiorentina and in the garden of the monastery of Santa Chiara. One of the ancient gateways, the ***Porta all' Arco,** 20 ft. in height, is also still in existence. The corbels are adorned with almost obliterated heads of lions, or guardian deities of the city. An urn in the museum, representing the battle of Thebes, has a similar gate upon it. The *Porta di Diana ('il Portone')*, another gateway, outside the Porta Fiorentina, has been much altered. Outside the same gate, below the burying-ground, is situated the ancient *Necropolis*, about midway on the slope of the hill, at the place which is now called *S. Marmi*. A number of the curiosities in the museum were found here, but the tombs have all been reclosed.

The *Piscina*, outside the castle, a reservoir resting on six columns, is only shown by permission of the bishop, and is reached by means of a long ladder.

The *Thermae*, near the fountain of S. Felice, are of Roman origin. Traces of an *Amphitheatre* near the Porta Fiorentina.

The **Palazzo dei Priori** or **Palazzo Pubblico** (Pl. 19) in the *Piazza*, a handsome edifice, begun in 1208 and completed in 1257, is unfortunately somewhat modernised; the exterior is adorned with mediæval coats of arms. The Museo Civico formerly kept here has been removed to the Palazzo Tagassi (see p. 11), while its place has been supplied by a collection of pictures, of which the following are the most important: **Luca Signoretti*, Madonna and saints, 1491; *Dom. Ghirlandajo*, Christ in glory (ruined by restoration in 1874), and a Madonna, by the same.



Geograph. Anstalt von

Wagner & Debes, Leipzig

The ***Cathedral** (Pl. 8) was consecrated in 1120 by Pope Calixtus II., enlarged in 1254 by *Niccolò Pisano*, and restored in the 16th cent. The façade dates from the 13th cent.

The INTERIOR is remarkable for its rich marble decorations and sculptures. The old *Pulpit* is adorned with sculptures of the 13th cent., and those on the high altar are by *Mino da Fiesole*. The *ORATORIO DI S. CARLO in the right transept contains several unimportant pictures and an admirable *Annunciation by *Luca Signorelli*, 1491.

Adjacent is the baptistery of **S. Giovanni** (Pl. 6), an octagonal church, supposed to date from the 7th cent., which occupies the site of an ancient temple of the sun. The entrance-archway and the capitals of the columns, decorated with animals and birds, are works of the 13th cent.; the fine arch of the high-altar is by *Balsimelli da Settignano* (16th cent.), the octagonal font by *Andrea di Sansovino* (1502), and the ciborium by *Mino da Fiesole* (1471).

S. Lino, a church and monastery, founded in 1480 by *Raffaele Maffei*, contains the tomb of that scholar with a recumbent statue by *Silvio da Fiesole*.

S. Francesco (Pl. 10), with the Gothic chapel of the *Confraternità della Croce di Giorno* of 1315, contains frescoes from the life of the Saviour and the legend of the Cross by *Cienni di Francesco di Ser Cienni* of Florence, 1410.

The most interesting object in Volterra is the ***Museo Nazionale**, formerly called the *Museo Civico*, consisting of a valuable collection of inscriptions, coins, bronzes, statues, and vases, now contained in the *Palazzo Tagassi* (Pl. 20), Via Vittorio Emanuele. Tickets of admission (1 fr.) are obtained in the Cartoleria Maris, Via Guidi (Sundays free).

The museum, established in 1731, and greatly enriched by the collections of the erudite *Mario Guarnacci* in 1761, has lately been admirably arranged by *Cavaliere N. Maffei*. Seven rooms on the lower floor and as many on the upper are occupied by the collection of *Cinerary Urns* (upwards of 400). These are generally about 3 ft. in length, and date from the latest period of Etruscan art, i. e. the 3rd or 2nd cent. B.C. The subjects are more interesting than the execution, which is for the most part very mediocre. A few of them are composed of terracotta and sandstone, but most of them are of the alabaster of the environs. On the lid is the greatly reduced recumbent effigy of the deceased; the sides are adorned with reliefs, and some of them bear traces of painting and gilding. The representations on the urns are partly derived from the peculiar sphere of Etruscan life, partly from Greek mythology. From the former, parting scenes are the most frequent; the deceased, equipped as a rider, is escorted by a messenger who bears a long sack containing provisions for the journey or is accompanied by Charon with the hammer. Sacrifices and funeral-processions occur frequently, as well as banquets, races, contests of skill, etc. Greek mythology has supplied an abundant selection of subjects, e.g. Ulysses with the Sirens and with Circe, the abduction of Helen, death of Clytemnestra, Orestes and the Furies, the Seven before Thebes, Polynices and Eteocles, Œdipus with the Sphynx, Œdipus slaying his father. There is a singular blending of luxuriance and melancholy in the subjects as well as in the treatment of these works, and the same peculiarity is often observed in the subsequent development of Etruscan art. — Five other rooms contain marble sculptures, vases (mostly of a later style), coins, bronzes, utensils, gold ornaments, and fine glass vessels.

In the third story of the building are the *Archives* and the *Library*, containing 13,000 vols., ivory carvings, diptychs, etc.

The **Citadel** consists of two parts, the *Cassero* or *Rocca Vecchia*, erected on the ancient town-walls in 1343 by Walter de Brienne, Duke of Athens, and the *Rocca Nuova*, built by the Florentines after the capture of the town. At the same time they constructed the prison *Il Mastio* for the incarceration of political offenders, into which the mathematician *Lorenzo Lorenzini* was thrown as a suspected individual in 1682 by the Grand-Duke Cosmo III., and where he was confined for 11 years. The citadel has been converted into a house of correction and may be visited with permission of the Sotto Prefetto.

The *Palazzo Maffei-Guarnacci*, opposite the church of S. Michele, with its three towers, the oldest dating from the 13th cent., contains pictures and a valuable collection of letters of *Salv. Rosa*.

The Gothic *Palazzo Inghirami* contains a small collection of pictures, comprising a *Portrait of the learned Fedra Inghirami, pronounced by Müudler to be an original work by *Raphael* (a replica in the Pitti Gallery at Florence).

The *Casa Ducci* bears the Roman epitaph of a boy, five years of age, probably a member of the family of the poet *Persius*, who was born at Volaterræ in A.D. 34.

In the *Casa Ricciarelli*, *Daniele da Volterra*, the celebrated pupil of Michael Angelo, was born in 1509 (he died at Paris in 1567). The house still belongs to the family of Ricciarelli, who possess the artist's *Elias.

In the neighbourhood of Volterra, in the valley towards the E., is situated the *Villa Inghirami*, whence the rocky labyrinth named *Le Buche de' Saracini* may be visited. — About 3/4 M. to the N.W. of the town, between the churches of S. Giusta and La Badia, lies a deep ravine called *Le Balze*, which has been comparatively recently formed by the action of water and continues to increase in extent. Several buildings have already been undermined and destroyed, and the celebrated abbey of *San Salvatore* of the order of Camaldoli, founded in the 11th cent., is now threatened with the same fate. It possesses Doric cloisters and several treasures of art.

A pleasant Excursion may be made to the copper-mines of *La Cava di Caporciano*, near *Monte Catini*, 10 M. from Volterra. The road leads across the hill of *La Bachetona* to *Monte Catini* on the summit of the *Selagite*, a mountain of volcanic origin. The square tower of the old castle commands an extensive prospect. The mines have been worked since the 15th cent., and the operations were most successful till within the last few years, but since 1870 the yield has fallen off. The present possessor is Count Butturlin. The mineral was found in pockets or clusters, between serpentine, known here as *gabbro verde*, and a peculiar species of red rock, *gabbro rosso*. The whole vicinity is extremely interesting for geologists. A number of peaks, such as *Monte dell' Abete*, *Poggio alla Croce*, and *Monte Massi*, consist of gabbro rosso, which has been upheaved at a comparatively recent period through the surrounding sand and limestone. The view from *Monte Massi* (1910 ft.) or from *Poggio alla Croce* (1/2 hr. from Monte Catini) extends from the heights near Massa and Carrara towards the N. to Monte Amiata on the S., and embraces the sea with the islands of Elba, Capraja, and Corsica.

From Volterra to Siena. The high road leads towards the E. through an undulating and attractive district. To the left is seen *S. Gimignano* (p. 16), to which a road diverges to the left after $7^1/_2$ M. (reaching it after 11 M. more; pedestrians may take a short cut, diverging 1 M. farther on, via *Ranza* and *S. Donato*). To the right of the high road we observe Pomarance (p. 9).

$15^1/_2$ M. from Volterra lies **Colle,** where the roads to Siena and Poggibonsi diverge. This town, which is frequently mentioned in the history of the Renaissance, now consists of two parts, *Colle Alto* and *Colle Basso*. The first of these contains the palaces of the old, but now greatly impoverished aristocracy; the Cathedral, dating from the 13th cent., with a façade modernised in bad taste, a marble pulpit, of which the lower part belongs to the 13th cent., and the upper part, with reliefs of saints, to the 16th, and handsome carved choir-stalls and episcopal throne of the 17th cent.; and the house of the celebrated architect Arnolfo di Cambio. — At *Colle Basso* there are now important iron and glass works.

From Colle to *Poggibonsi* 5 M., see p. 15. To *Siena* about 15 M., a drive of 2 hrs.

Siena, see p. 21.

3. Elba and the Tuscan Islands.

A visit to Elba, which is strongly recommended to the scientific and to the admirer of the picturesque, is most conveniently accomplished either from Leghorn or from Piombino. Between both these points and *Porto Ferrajo*, the capital of the island, communication is kept up by the *Società Rubattino & Co.* From Leghorn every Sunday at 10 a.m., arriving at Porto Ferrajo at 4 p.m., returning every Monday at 8 a.m., and arriving at Leghorn at 2 p.m. — From Piombino daily at 4.30 p.m., returning at 9.30 a.m., in 2 hrs. — A steamboat of the same company also makes a trip once weekly to the small neighbouring islands (*Linea dell' Arcipelago Toscano*). Departure from Leghorn every Wednesday at 8 a.m.; from Gorgona at 10.40 a.m., Capraja 1 p.m., Porto Ferrajo 4.30 p.m.; thence on Thursday at 5 a.m., Pianosa at 8.40 a.m., Porto S. Stefano (harbour of M. Argentario) at 2.20 p.m.; returning at 3 p.m., Porto Ferrajo 9.10 p.m., thence on Friday at 8 a.m., Capraja 11 a.m., Gorgona 1.30 p.m., and Leghorn 4.40 p.m.

Half-an-hour after the harbour of Leghorn has been quitted, the cliff *Meloria* comes in sight, where on 6th August, 1283, the Pisans were so signally defeated by the Genoese, that they never regained their former supremacy. Farther W. is *Gorgona*, inhabited by fishermen, a sterile island, affording pasture to wild goats only. Between the latter and Elba lies *Capraja* ('island of goats', so called by the ancients also), with 2000 inhab., where wine is produced.

Elba, Lat. *Ilva*, Greek *Æthalia*, consisting of an imposing mountain-group, is reached from Piombino in $1^1/_2$ hr. The *Torre di Giove*, situated on the highest point, serves as a landmark to sailors. The vessel rounds the *Capo della Vita* and enters the beautiful bay of *Porto Ferrajo*, enclosed amphitheatrically by mountains. The island was celebrated in ancient times for its iron ore;

in the middle ages it was subject to the Pisans, then to Genoa, to Lucca, and to the Appiani of Piombino, and was finally presented by the Emp. Charles V. to the Grand-Duke Cosmo I. of Florence, who fortified the harbour of Porto Ferrajo in 1548. As the name of the town indicates, the export and manufacture of iron form the principal occupation of the inhabitants (22,000), others of whom are supported by the tunny and sardine fisheries. Elba has acquired a modern celebrity as the retreat of the dethroned Napoleon, from 5th May, 1814, to 26th Feb., 1815. The small palace occupied by the emperor is still shown at Porto Ferrajo, on the height above the harbour, between the forts *Stella* and *Falcone*, which were erected by Cosmo I., and command a view of the bay in front, and of the sea in the direction of Piombino at the back. It is now the residence of the governatore, and contains reminiscences of its former imperial occupant. The cathedral, theatre, arsenal, etc. of which the island boasts contain nothing which requires comment. After the fall of Napoleon in 1815 Elba was restored to Tuscany, in the fortunes of which it has since then participated. Length of the island about 18 M., breadth $6^1/_2$ M., area 147 sq. M.; it contains several fertile valleys, but lofty and precipitous mountains predominate. *Monte Capanne*, the highest point, near the village of *Marciana*, is 3304 ft. in height. The coast on the side next the mainland is less abrupt, and produces wine and fruit of remarkably fine quality, especially in the environs of *Capoliveri*, where excellent Aleatico is grown. Most of the villages, such as the picturesque stronghold of *Porto Longone*, founded by the Spaniards, are situated on the coast. *Rio*, where the iron-mines are worked, lies more inland. The yield of ore is still abundant, and in ancient times formed a source of wealth to the Etruscans. The ferriferous strata lie on the surface, and are recognised at a distance by the reddish-black appearance of the hills.

Between Elba and the mainland are the two small islands of *Palmajola* and *Cerboli*.

To the S. lies the island of *Pianosa*, the ancient *Planasia*, which, as its name indicates, is perfectly flat. To this island Agrippa Posthumus, grandson of Augustus, was once banished, and to him are referred the considerable Roman remains which still exist here. Farther S. rises *Monte Cristo*, consisting of granite-rock, 6 M. in circumference. It contains numerous springs, and the ruins of a monastery destroyed by pirates in the 16th cent. Nearer the coast is *Giglio*, Lat. *Igilium*, a considerable island containing a village and vestiges of Roman palaces. The highest point is 1630 ft. above the sea-level.

4. From Florence to Siena and Chiusi by Empoli.

116 M. Railway. From Florence to Siena, 58½ M., in 3-3½ hrs.; fares 10 fr. 45, 7 fr. 20, 5 fr. — From Siena to Chiusi, 57½ M., in 3¼-5 hrs.; fares 9 fr. 70, 6 fr. 65, 4 fr. 63 c. — No quick trains.

Florence, see vol. i. of this Handbook. The line skirts the N. bank of the *Arno*, passing the Cascine and numerous villas. Beyond stat. *S. Donnino* the valley of the Arno expands. 7 M. *Signa*, with its grey pinnacles and towers, is famed for its straw-plaiting establishments. The line intersects undulating vineyards, crosses the *Ombrone*, which falls into the Arno, and enters the defile of the *Gonfolina*, which separates the middle from the lower valley of the Arno. 15½ M. *Montelupo*, approached by an iron bridge across the Arno. Beyond it, on the right, is seen the *Villa Ambrogiana*, founded by Ferdinand I. on the site of an old castle of the Ardinghelli. Then, crossing the small river *Pesa*, the train reaches —

19 M. **Empoli,** a small town with 6400 inhab., with antiquated buildings and narrow streets, situated in a fertile district. Halt of 10-30 min. (no railway buffet); passengers to Siena change carriages. The main line pursues a W. direction towards Pisa and Leghorn; see vol. i. of this Handbook.

The line to Siena traverses the fertile valley of the *Elsa*, on the right bank of the stream. To the right, on the height, *S. Miniato dei Tedeschi*, picturesquely situated, and possessing a lofty mediæval tower. Beyond stat. *Osteria Bianca*, a fruitful valley is traversed. 31 M. *Castel Fiorentino;* the town, on the height to the left, is the principal place in the *Val d'Elsa*.

36 M. *Certaldo;* the town, on the hill to the left, was the native place of the poet *Giovanni Boccaccio*, who died here, 21st Dec. 1375, at the age of 62. Down to 1783 his tomb was in the church of *S. Michele e Giacomo (La Canonica);* it was erected in 1503 and adorned with a statue of the poet, who held the 'Decamerone' in his hand. The monument was afterwards removed and the bones scattered. The house of Boccaccio was restored in 1823 by the Countess Carlotta Lenzoni-Medici, and fitted up in the mediæval style. The remains of his monument were also brought hither.

44 M. **Poggibonsi** (*Aquila*, opposite the station, tolerably comfortable); the town (4000 inhab.) lies to the right. On the hill above it rise the old castle and the monastery of *S. Lucchese*. In the church of the castle is an altar-piece and in the former Refectory are frescoes by *Gerino da Pistoja*.

Diligence from Poggibonsi to Colle, corresponding with the diligence to Volterra (at present Mond. and Thurs.), see p. 13. *Carriage* from Poggibonsi to Volterra about 15 fr., a drive of 3-4 hrs.

On a hill (1181 ft.) about 6 M. to the W. of Poggibonsi, and reached by a hilly road in 2½ hrs., lies the ancient town of —

S. Gimignano (*Albergo Giusti*, in the Piazza della Collegiata, moderate; good rooms at the *Palazzo Pratellesi*; in both bargain necessary), with 8000 inhab. In the 13th and beginning of the 14th cent. it was a prosperous and independent place, but in 1353, after having suffered terribly in consequence of the dissensions of the leading families of the *Salvucci* (Ghibellines) and *Ardinghelli* (Guelphs), it became subject to Florence. Its walls, its gate, the numerous towers (whence the name 'S. Gimignano delle belle torri') and the streets, all carry us back to the middle ages. There is no town in Tuscany which presents so faithful a picture of Dante's time, as S. Gimignano, and nowhere can we obtain a clearer insight into the rich development of Italian art in the 13th-15th cent. Architecture of the Gothic type prevails, and most of the houses are of uniform and symmetrical construction.

In the centre of the town is the PIAZZA DELLA COLLEGIATA, or *del Duomo*. The principal buildings in this square are: —

The *PALAZZO PUBBLICO or *Comunale*, erected in 1288-1323.

The SALA DEL CONSIGLIO contains a *Madonna with saints and the kneeling donor Podestà Nello dei Tolomei, a fresco by *Lippo Memmi* of Siena, 1317, remarkable only for elaborate execution, restored by *Benozzo Gozzoli* in 1467; also pictures from suppressed monasteries in the neighbourhood: 12, 13. *Filippino Lippi*, Annunciation; 18. *Pinturicchio*, Madonna with two saints. — The CAPPELLA DEL PRETORE, or *della Carcere* (now divided by a wall into two parts), contains a *Scene from the legend of St. Yvo, and allegorical figures of Truth, Prudence, and Falsehood, frescoes in grisaille by *Sodoma*. There are also many traces of frescoes in other parts of the palace.

Adjoining the palace is the *Torre del Comune* (160 ft.), the highest of the 13 towers which still exist out of the original number of 50. The largest of its three bells dates from 1328.

The PALAZZO DEL PODESTÀ, on the left side of the piazza, with an imposing loggia, is surmounted by a tower on which is indicated the height beyond which private individuals were prohibited from building. — On the opposite side of the piazza rises the principal church —

*LA COLLEGIATA, or *La Pieve*, of the 11th cent., altered in the 15th by *Giuliano da Majano*, and now entirely modernised. It contains numerous frescoes of the 14th and 15th cent.

On the entrance-wall, Martyrdom of St. Sebastian, a fresco of colossal proportions by *Benozzo Gozzoli*, 1465; Annunciation, two wooden figures by *Martinus Bartolomæi* of Siena. In the N. aisle, scenes from the Old Testament (badly preserved) by *Bartolo di Fredi* of Siena, 1356; in the S. aisle, Life of Christ by *Barna da Siena*, 1380. In the nave, above the arch, Paradise and the Inferno, by *Taddeo Bartoli*. — The visitor should particularly notice the decorations in the last side chapel to the right, the *CAPPELLA S. FINA, designed by *Giuliano da Majano*; altar-piece by *Benedetto da Majano*. The two *Frescoes on the side walls, representing the vision of the youthful saint and her burial, by *Dom. Ghirlandajo*, are among the finest works of that master, and combine a fresh and life-like style with majestic gravity. — In the choir, centre of the right wall, Coronation of the Virgin, an altar-piece by *Piero del Pollajuolo* of Florence, 1483; to the left of this, Madonna and four saints, by *Benozzo Gozzoli*; on the left wall, same subject by *Tamani* adjacent, *Marquetry ('intarsia') choir-stalls of

1490. — The ORATORIO S. GIOVANNI contains an Annunciation by *Dom. Ghirlandajo*, 1482, a work of no great importance.

The following churches are also interesting: —

*S. AGOSTINO, commenced in 1280 (principal entrance generally closed).

This church owes its fame to the *Frescoes in the CHOIR by *Benozzo Gozzoli* (1465), where the master has pourtrayed the life of St. Augustine in 17 scenes from his school-days to his death. Though not all of uniform excellence, nor in equally good preservation, these pictures alone repay a visit to S. Gimignano (the finest are: St. Augustine as teacher of rhetoric in Rome; Death of St. Monica; St. Augustine on the bier). — The CAPPELLA S. GUGLIELMO, to the right of the choir, contains a Nativity of the Virgin, by *Bartolo di Fredi*, exhibiting several features from real life. — To the left, in the CAPPELLA DEL S. SAGRAMENTO, are frescoes by *Vincenzo da S. Gimignano*. — On the N. side of the church, St. Geminianus and three worshippers, a fresco by *Seb. Mainardi*, a pupil of Dom. Ghirlandajo; farther on, St. Sebastian, the deliverer from the plague, the effects of which are symbolised by flashes of lightning, by *Benozzo Gozzoli*, 1464, of less importance than the frescoes in the choir. To the right of the principal entrance: Altar-piece by *Benedetto da Majano*, 1494; under the organ are frescoes by *Seb. Mainardi*, representing Saints in groups.

S. JACOPO, of the 12th cent., the church of the Knights Templar, contains frescoes by a Sienese master of the 14th century.

S. GIROLAMO: at the back of the high altar a Madonna with saints by *Vincenzo da S. Gimignano*, with a glory above by a later painter.

The principal saloon of the upper floor of the *Palazzo Pratellesi* contains a Madonna with saints, by *Tamani*.

The LIBRARY, in the *Palazzo delle Scuole*, Via S. Matteo, consists of 6000 vols. and 100 codices. One of its chief treasures is a copy of *Alciati's Emblemata* (Lyons, 1564), along with which are bound up a number of interesting autographs, including letters from Luther and Melanchthon.

A private garden at the *Fortezza*, the highest part of the old fortifications (ascend to the left past La Collegiata), commands a fine view of the town and neighbourhood.

We may now drive in 3/4 hr. to the venerable church of *S. Maria Assunta di Cellori*, or *Cellole*, situated outside the Porta Matteo, and dating from the 11th, or perhaps from the 10th cent., containing remarkable capitals and curious ornamentation in the apse. Fine view.

Beyond Poggibonsi the RAILWAY begins to ascend considerably. To the right, *Staggia* with a mediæval château; farther on, to the right, the ancient and picturesque château of *Monte Riggioni*. The train then passes through a long tunnel (3 min.).

58 1/2 M. *Siena*, see p. 21.

Siena is a terminal station, loftily situated, from which the train backs out. On the journey to Orvieto, the train returns part of the way to Empoli, and then diverges at an acute angle towards the S.E. We traverse the hills which form the watershed between the *Ombrone* and the valley of the *Chiana*. Six tunnels; Asciano

(20½ M.), the first station from Siena, is reached in 1¼ hr. This district is one of the bleakest in Italy, the chief features being grotesquely shaped hills of sand, and barren fissured mountains, interesting to the palæontologist only.

81 M. **Asciano**; the pleasant little town lies 1½ M. to the right of the railway and possesses fortifications constructed by the Sienese in 1351, and several handsome churches containing pictures of the early Sienese School. — A carriage may be obtained at the inn (**Alb. del Sole*) for the excursion to Monte Oliveto (p. 37; 6 M., a drive of 1¾ hr. there, and 1½ back; fare 12-15 fr.; the road leading by Chiusure, is rough and more suitable for walking).

From Asciano to Grosseto 60½ M., branch-line in 3-4 hrs.; fares 10 fr. 45, 7 fr. 15, 4 fr. 95 c. — Two trains daily in each direction, but not always corresponding with the trains on the main line. A local train also runs to Monte Amiata.

8 M. *S. Giovanni d'Asso* (tolerable inn), whence Monte Oliveto may be reached in 1½ hr. (see p. 37; a cart with one horse may be obtained for the excursion).

14 M. *Torrenieri*, on the old road from Siena to Rome.

— [About 5½ M. to the S.W. of Torrenieri (omnibus 2 fr.) lies **Montalcino** (*Albergo del Giglio*, tolerable, bargaining necessary). Early in the middle ages the town belonged to the abbots of S. Antimo, then for a short time to Florence, and after 1260 to Siena. In 1555-57 it afforded a last place of refuge to the Sienese republicans under Piero Strozzi. In the *Palazzo Municipale* is the Cappella delle Carceri, which contains a small collection of pictures from suppressed monasteries, including a Descent from the Cross (1382) and a Coronation of the Virgin (1388) by *Bartolo di Fredi* of Siena. The *Cathedral* was commenced in 1818. The dissolved *Franciscan Monastery* is now a hospital. Over the chief entrance of the church belonging to it is a group of the Madonna, John the Baptist, SS. Peter and Sebastian, of the school of Della Robbia (1507). A room adjoining the sacristy is adorned with frescoes of the latter part of the 15th cent., and the monastery court contains others dating from 1438. Fine view from the piazza adjacent to the modern church of the *Madonna*, on the E. side of the town. — From Montalcino we may (with a guide) walk in 2 hrs. (or drive in 1½ hr., one-horse carriage 7 fr.) to **S. Antimo**, which was an independent abbey down to the 13th century. The sumptuous church was built of white alabaster and travertine in the 11th cent., and its rich principal portal dates from 1292.

About 4 M. to the S.E. of Torrenieri (omnibus 1½ fr.) lies **S. Quirico** (*Albergo del Lepre*, tolerable), which was the residence of an imperial governor during the Hohenstaufen régime and was fortified by Siena in 1472. The handsome *Collegiate Church* in the Lombard style was founded in the 8th cent.; highly ornate porch of 1298; interior disfigured in the 17th cent.; choir-stalls of the 16th cent. The adjacent *Misericordia* church contains a high altar-piece by *Sodoma*. The *Palazzo Chigi*, erected in 1685-87, deserves a visit (keys at the Fattoria Chigi). The *Orti Leonini* (keys at the same place), a neglected park of the 16th cent., adjoining the town-wall, afford an admirable view. — The hot *Baths of Vignoni*, 3 M. to the S. of Quirico, were much frequented in ancient times and again during the Renaissance period, but are now neglected. The ante-chamber of the bath-house contains an ancient votive stone. Among the famous mediæval visitors were St. Catharine of Siena and Lorenzo il Magnifico. — From S. Quirico to Pienza (p. 20) 4½ M.] —

22 M. *Monte Amiata*, the best starting-point for a visit to the mountain of that name, the highest in Tuscany. — [By carriage in 3 hrs. to *Castel del Piano* (omnibus 2½ fr.; *Alb. Bisturrini*, new, well spoken of), where a licensed guide may be obtained at the Municipio; thence on horseback in 3¾ hrs., or on foot in 4½ hrs., to the summit of the **Monte Amiata**

(5644 ft.), which affords an admirable survey of the whole country between the Tyrrhenian Sea, the Apennines, and the Ciminian Forest. (The rock-formation is volcanic and interesting to geologists.) A pleasant return-route leads through beautiful wood to *Vivo*, a suppressed Camaldulensian monastery, now the property of Count Cerrini, where a one-horse carriage may be hired of the miller. — From Vivo to stat. Monte Amiata 11 M., or to Torrenieri 17 M. The latter road leads by *Castiglione d'Orcia*, not far from the Baths of Vignoni (see above), and by S. Quirico (see above).]—

28 M. *S. Angelo* and *Cinigiano*. The train follows the right bank of the *Orcia*, the E. affluent of the Ombrone, and crosses the latter.

32½ M. *Monte Antico*. The train then follows the Ombrone as far as *Paganico*, where it quits the river and begins to thread its way among the hills. 42 M. *Rocca Strada*, a village (1640 ft.) on the right; then *Sticciano*. At (53 M.) *Montepescali* the line unites with the Maremme Railway, to the N. of Grosseto (p. 3).

85 M. *Rapolano*. The village, to the right, possesses baths which are frequented in July and August. The country becomes more attractive.

93 M. *Lucignano;* the mediæval village lies on the hill to the left. The improving cultivation of the soil indicates the proximity of the charming valley of the *Chiana*. To the left in the distance the chain of the Apennines is visible.

96 M. *Sinalunga*, or *Asinalunga;* on the right the village, where Garibaldi was captured on his march to Rome, 24th Sept. 1867.

100 M. *Torrita*, beyond which Monte Pulciano becomes visible to the right.

104 M. Stat. *Montepulciano;* the station is in a lonely situation 6 M. distant from the town (omnibus in 1½ hr., meeting nearly every train; fare 2 fr.); the road passes through several insignificant villages.

Montepulciano. — Albergo Bruzzichelli, with trattoria, Via Garibaldi 32, tolerable, R. 1-1½ fr., D. according to bargain 2-3 fr. — The *Wine* of Montepulciano is justly celebrated. The ordinary red wine of the place is strong and somewhat rough. '*Vino santo*' is a sweet white wine (2 fr. per bottle). *Vermouth* is a white wine flavoured with fragrant herbs and wormwood.

Montepulciano, a picturesque town with 3000 (or with the adjoining suburbs 13,000) inhab., surrounded by mediæval walls, lies conspicuously on the slope of a mountain (2073 ft.). It was the birthplace of the scholar and poet *Angelo Ambrogini* (1454-94), surnamed *Politianus* after this his native place ('Respublica Politiana'), the friend of Lorenzo il Magnifico and preceptor of his children. The beautiful situation as well as the monuments of the place repay a visit. The sights may be inspected in 4-5 hrs.

We follow the main street, generally running from E. to W., and ascending from the gate next the railway-station to the plateau of the hill on which the town lies. It is first named *Via Garibaldi*, then *Via Cavour*, and lastly *Via Poliziano*. — In the Via Garibaldi, No. 32, on the left, is the *Palazzo Bruzzichelli* (containing the above mentioned inn), built by Vignola. Opposite, Nos. 35-37, *Palazzo Avignonesi*, dating from the latter half of the 16th cent.

Then, also on the right, *S. Agostino*, of the 17th cent., with curious touches of Gothic. — In the Via Cavour, on the left, *Chiesa del Gesù*, a characteristic example of the Jesuit style. On the right the **Mercato* (market-halls) by Vignola. — In the Via Poliziano, on the left, No. 1, is the house in which *Angelo Poliziano* was born, a brick building of the 14th cent., with an inscription.

We next reach the PIAZZETTA DI S. MARIA, with the small church of *S. Maria* of the 13th cent. (handsome portal). It commands an admirable retrospective view of the lakes of Montepulciano, Chiusi, and Trasimeno; to the left rises the Monte Amiata; farther up we obtain a survey of Pienza, S. Quirico, Montalcino, and the whole valley of the Chiana. — A road hence descends to the left in 12 min. to the —

**Madonna di S. Biagio*, in the valley, designed by *Antonio da Sangallo* and commenced in 1518. The fine marble chapel of the high altar, by Giovanozzo and Lisandro Albertini, dates from 1584.

Returning to the hill, and again following the main street, we next reach the PIAZZA GRANDE, enclosed by the cathedral and handsome palazzi. The interesting fountain in the centre dates from 1520. On the left is the —

Palazzo Municipale, of the 14th cent., resembling the Palazzo Pitti at Florence, and containing a few pictures and curiosities.

Ante-chamber of first floor: Madonna, John the Baptist, and saints, of the school of *Della Robbia*. — PICTURE GALLERY on the second floor. I. Room: *Matteo da Siena* (?), Madonna. II. Room: 9. *Seb. del Piombo*, Pope Paul III.; 80. *Pacchiarotto*, Madonna; 86. *Umbrian School* (ascribed to Raphael), Portrait of a lady. A collection of dies once used by the engraver *Cerbano* is preserved here.

On the W. of the piazza is the *Cathedral*, with a ruinous façade.

In the INTERIOR, over the principal entrance, is the Assumption and Coronation of the Madonna by *Taddeo Bartoli*. The church was once adorned with an imposing monument to Bartolommeo Aragazzi, secretary of Pope Martin V., erected by the famous architect *Michelozzo Michelozzi*, a pupil of Donatello. It was taken down, however, during last century, when several parts of it were lost and others were placed in different parts of the church: thus, to the left of the principal entrance, two reliefs; by the two first pillars, two allegorical *statues; by the high altar, the marble summit, consisting of cherubs with garlands.

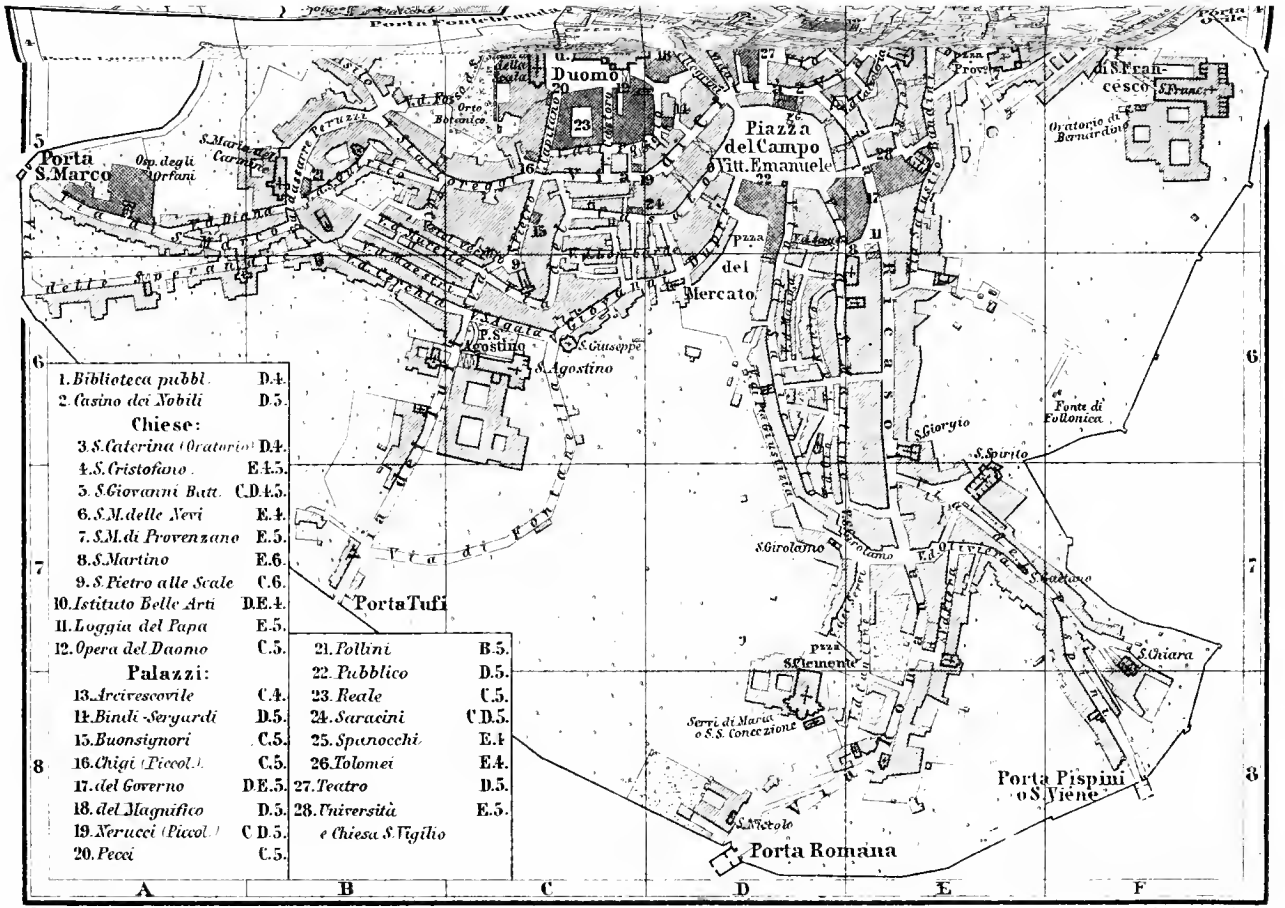
To the right, opposite the Palazzo Municipale, is the *Palazzo Contucci*, by A. da Sangallo, and adjoining it the *Palazzo Nobile-Tarugi*, attributed to the same master.

We next enter the Via Ricci, where on the right rises the **Palazzo Bombagli*, a Gothic brick building. — Crossing the Piazzetta della Misericordia, with the church of *S. Francesco* (Gothic portal) and fine view, we now descend the Via del Poggiolo. Immediately to the left in this street is the entrance to the *Oratorio della Misericordia*, which contains a Christ in a glory and an Annunciation over the high altar of the school of the Della Robbia.

A visit to PIENZA is most conveniently made from Montepulciano: about 9 M., one-horse carriage 10, two-horse there and back 20 fr.

Pienza (*Albergo Franci*, poor), a small town with about 2000 inhab., was originally called *Corsignano*, but subsequently named the 'town of Pius' after *Pius II.* (Æneas Sylvius Piccolomini, p. 28), who was born here on

CONTORNI DI SIENA. 1:170.000
Chilometri
SIENA.
1 : 11.000
Metri
Porta Camollia
Forte S.Barbera
Chiesa di Fontegiusta
Passeggio Pubbl. della Lizza
S. Petronilla
Via Garibaldi
Pta S.Lorenzo
Via Cavour
S.Domenico
Pzza S.Domenico
Porta Fontebranda
Porta Ovile
Porta Laterina o Inferi
Innocenti
Costone
Duomo
Sovicille
Mte Maggio
Poggiolo
S.Dalmasio
Osservanza
S.Colomba
Fongaja
Vignano
S.Leonardo
Pian del Lago
Monsindoli
Coroncina
Campansi
Dogana



Geograph. Anst. von
Wagner & Debes Leipzig

18th Oct. 1405, and who adorned the town with very handsome buildings, chiefly designed by the Florentine *Bernardo di Lorenzo*, an architect who was also much employed at Rome by Nicholas V. und Paul II. As all these buildings date from about the same period (1460) and are situated in the same piazza (del Duomo), they afford a more compact survey of early Renaissance architecture than is to be obtained in most Italian towns. The chief edifices are the *Cathedral*, with its studiously simple façade; to the right of it is the *Vescovado* or episcopal palace; opposite the cathedral the *Palazzo Pubblico*, with a colonnade; to the right the finest of all, the *Palazzo Piccolomini*, which like the Palazzo Rucellai at Florence exhibits the rustica style in combination with pilasters (handsome court and colonnade); in front of the palace is a charming *Fountain* of 1462. — The right transept of the cathedral contains a Madonna with four saints by Matteo da Siena; the choir-stalls, carved in the Gothic style, date from 1462; in the chapel to the left of the high altar is an Assumption of the Virgin by Vecchietta; in the left transept a Madonna and four saints by Sano di Pietro. The *Cathedral Treasure* comprises a perfect museum of early Renaissance works (shown by the sagrestano in presence of one of the canonici, sacristan 2 fr.): crozier in gilded and embossed silver, a Paxvobiscum, a silver censer in the Gothic style, mitre of Pius II. decorated with pearls and jewels, reliquary of St. Andrew of Salerno, crucifix with rich filigree-work, etc. — The *Opera del Duomo*, to the left of the cathedral, contains the ecclesiastical vestments, including those of Pius II., one of which is of Flemish, the other of Italian workmanship.

Continuation of Journey. To the right we soon observe the *Monti di Cetona*, which are connected with the Monte Amiata (p. 18). To the left stretches the long *Lake of Monte Pulciano*, beyond which is the *Lake of Chiusi*, connected with the other by a canal. The lakes exhale unhealthy malaria in summer.

109½ M. *Chianciano-Salcini.* — 116 M. *Chiusi*, see p. 57.

5. Siena.

Hotels. *Grande Albergo di Siena, Via Cavour (Pl. E, 3; the back looks out upon the Lizza, see p. 34), R. 2½-5 fr., D. 5, L. ½, A. 1 fr., omnibus at the station; *Albergo Reale Aquila Nera e Armi d'Inghilterra, Via Cavour (Pl. E, 4, 5), R. 2-3, Déj. 3, D. 4, A. ½ fr. — Scala, Via Diacceto 10, not far from the Piazza S. Giovanni (Pl. D, 4), less pretending, but with airy rooms (1½ fr.). Tre Mori, Via Garibaldi (Pl. F, 3), near the station, for moderate requirements, R. 1½ fr. — For a prolonged stay: Pension Chiusarelli, Via del Paradiso 22, near S. Domenico; Francesco Tognazzi, Via Sallustio Bandini 19; English Pension, Via Ricasoli 37 (pension in all three 6-7 fr. per day).

Trattorie. *Minerva*, near the Piazza Tolomei (Via Cavour), poor; *Scala*, see above. — Beer: *Bader & Bischoff*, in the Lizza. — *Wine* and fine view at *Talliani's*, Via delle Belle Arti 31.

Caffè Greco, near the Casino dei Nobili.

Cab Tariff:	By Day		At Night	
	one-horse	two-horse	one-horse	two-horse
In the town, per drive	— 80	1 fr. —	1 fr. —	1 fr. 50
— first hour	1 fr. 50	2 —	2 50	3 —
— each additional hour	1 —	1 50	1 50	2 —
Beyond the town, as far as 2 M., for one hour	2 —	3 —	3 —	4 —
— each additional hour	2 —	2 50	2 50	3 —
From the station to the town	1 50	2 —	2 —	2 50
— — one seat	— 50	— 60	— 60	— 80
Box above 22 lbs. 30 c.				

Vetturino: Celso Vannini, Via Cavour 27; carriage per day 25 fr., half-day 8-10 fr. Saddle-horses, per day 7½ fr., half-day 5 fr.

Post-Office, Piazza Piccolomini, next to the Palazzo del Governo, open 8-10 a.m. and from 11 a.m. to 7 p.m. — *Telegraph Office*, in the Palazzo Reale, Piazza del Duomo.

Baths. Swimming-bath near the Fontebranda (p. 33), poorly fitted up; water cold.

Good *Photographs* at Lombardi's, alla Costarella, near the Caffè Greco.

On 2nd July and 15th August, horse-races, called *il Palio*, take place, presenting a very picturesque scene (seat on balcony 2-2½ fr.).

Siena, the capital of the province of that name, with 23,000 inhab., the seat of a university which was in high repute as early as the 14th cent., and the residence of an archbishop, is picturesquely situated 25 M. due S. of Florence, and 1330 ft. above the sea, on three connected hills (the clayey soil of which is called 'Terra di Siena'). It is now a busy trading and manufacturing place; it also possesses several libraries and scientific societies, and is one of the pleasantest towns in Tuscany. The climate is healthy, the atmosphere in summer being tempered by the lofty situation; the language and manners of the inhabitants are pleasing and prepossessing. Most of the streets are narrow and crooked, but contain many palaces and handsome churches. Next to Rome, Florence, and Venice, Siena is perhaps the most important town in Italy for the study of the art of the 13th-16th centuries.

SIENA, the ancient *Sena Julia*, or *Colonia Julia Senensis*, is said to have been founded by the Senonian Gauls and converted into a Roman colony by Augustus, whence it derives its arms, the female wolf and the twins. The only Etruscan antiquities here are a few tombs which were discovered in 1864 near the Porta Camollia. The town attained the culminating point of its prosperity in the middle ages, after it had become a free state at the beginning of the 12th cent., and, having banished the nobility, had united with the party of the Ghibellines. Farinata degli Uberti and the Ghibellines from Florence were then welcomed in Siena, and on 4th Sept., 1260, a great victory over the Guelphs was gained near *Monte Aperto* (6 M. distant). The nobility afterwards returned to Siena, but the city kept a jealous watch over its privileges, and increased to such an extent that it numbered nearly 100,000 inhab., and vied with Florence in wealth and love of art. At length the supremacy was usurped by tyrants, such as (about 1500) *Pandolfo Petrucci*, surnamed *Il Magnifico* (whom Macchiavelli represents as a pattern of a despot), by whose aid the Medici of Florence gradually exercised an influence and finally obtained the sovereignty over the city. During this period, under the Grand-Duke Cosmo I., the savage Count of Marignano devastated Siena with fire and sword, and cruelly massacred the population of the Maremme, in consequence of which the malaria obtained so fatal an ascendancy in that district.

History of Art. The bitter political fate which overtook Siena, and converted the mighty rival of Florence into a quiet provincial town, will strike the antiquarian and the admirer of ancient customs as a very fortunate circumstance; for here are still preserved many monuments and reminiscences of mediæval life comparatively unaffected by the vicissitudes and the progress of subsequent ages. The conservative character of Siena has not, however, been produced, as in the case of Bruges, by the withdrawal of the stream of history; for even when at the height of its power, particularly as compared with Florence, it manifested a preference for old established rules and a dislike for innovations. In the province of **Art**, despite the abundant supply of artists at their disposal, the citizens never seem to have taken the initiative, but adhered with remarkable tenacity to the earlier style. The best period of Sienese art

still belongs to the middle ages, when the towns of Italy had begun to pride themselves on their practice of art, but before the pedantic element had given way to the pure sense of the beautiful. There is no town in Italy which presents such instructive examples of the Italian Gothic **Architecture** of the 13th and 14th centuries as Siena, where we find magnificent stone buildings vying with graceful structures in brick. If the *Cathedral* had been built according to the intentions of the citizens, it would have been one of the largest and most imposing churches in existence, and even in its reduced proportions it is one of the finest in Italy. In the secular buildings (of which perhaps the *Palazzo Buonsignori* is the finest example) the pointed style predominates; the windows are generally divided by small columns, and the whole edifice is crowned with pinnacles. In the 15th cent., when the motive of the castellated mansion was clothed with Renaissance forms, Siena was not slow to imitate the example of Florence. It is, however, uncertain whether Rosellino and Francesco di Giorgio have been correctly designated as the architects of the *Piccolomini*, *Spannocchi*, and *Nerucci* palaces. The most interesting of the Renaissance churches is the small round church *degli Innocenti*, adjoining the Spedale della Scala.

Siena has produced no independent school of **Sculpture**, though a liberal patron of foreign masters. As throughout the rest of Tuscany, the development of art did not progress rapidly here till the beginning of the 13th century. Niccolò Pisano, the most famous sculptor of the 13th cent., and his son Giovanni were employed at Siena; and the sculptures on the font of S. Giovanni and on the Fonte Gaja are admirable works by Jacopo della Quercia (1374-1438), the earliest representative of the Renaissance style.

Painting was the favourite art of the early Sienese. As early as the 13th cent. they could boast of Duccio di Buoninsegna, a painter whose works far surpass those of Cimabue in beauty and gracefulness. On his completion in 1310 of the 'Majestas', or Triumphant Madonna, for the high altar of the cathedral of Siena (now in the chapels on the right and left of the choir), the picture was carried to the church in solemn procession. An equally important master was Simone Martini (1283-1344), who has been immortalised by a sonnet of Petrarch, and who, like his contemporary Giotto, practised his art and exercised his influence far beyond the limits of his native city. Works by his hand are, or were, to be found at Naples, Orvieto, Assisi, and Avignon, as well as in the Palazzo Pubblico at Siena. So famous indeed was his name that it was usual to attribute to him all the best works of his period. His compositions are of a very primitive character, but he certainly possessed great skill in his rendering of tender sentiment. Closely akin to these two masters was Lippo Memmi, who executed large frescoes with the same elaborate care as miniatures in missals. Several painters of the 14th cent. followed in Simone's footsteps, such as Barna or Berna, Luca Thome, and Lippo Vanni, without however exhibiting much individuality. The easy narrative style and the imaginative allegory were cultivated by the brothers Pietro and Ambrogio Lorenzetti (both of whom probably died of the plague in 1348), and the approach of the Sienese school to that of Giotto was thus accomplished. A little later, however, the works of Bartolo di Fredi (1330-1409) fell short of those of his predecessors, and this was still more the case with those of Taddeo Bartoli (1362-1422?), who was far inferior to his Florentine contemporaries. For a time all artistic progress at Siena seemed to be at an end, and throughout the 15th cent. the city did not give birth to a single master of note. The painters Domenico di Bartolo, Lorenzo di Pietro (nicknamed Vecchietta), Benvenuto and Matteo di Giovanni, and others of this period adhered tenaciously to the limited sphere of their predecessors, from whose influence they were unable to emancipate themselves. At the close of the century, owing to contact with neighbouring schools, whose representatives were frequently invited to Siena, and to the introduction of the study of Florentine, Umbrian, and Lombard masters, the tide of progress at length began to set in. The most distinguished Sie-

nese masters of this period, far surpassing their contemporaries *Fungai*, *Pacchia*, *Pacchiarotto*, and others, were BALDASSARE PERUZZI and GIOVANANTONIO BAZZI, surnamed IL SODOMA. Peruzzi (1481-1537), who was associated with Raphael at Rome, was endowed with an admirable perception of beauty of proportion, and was famous both as an architect and a decorative painter, but Siena now possesses none of his works. Sódoma (1480-1549), on the other hand, may be thoroughly studied at Siena. A Lombard by birth, he brought to Siena some traces of Leonardo's style, but instead of cultivating this, he seems to have trusted to his own natural ability, and with such success that in one respect he vies with Raphael himself. In the delineation of beautiful and youthful figures he is unsurpassed, and his technical skill in fresco painting and his fertility are marvellous; but, in spite of his strong sense of the beautiful, his works are apt to pall upon the taste owing to the superficiality of their composition. With DOMENICO BECCAFUMI (1486-1551), who frequently altered his style, begins the final period of decline from which Siena never recovered.

In the art of **Wood Carving** Siena has always taken the lead among the towns of Italy. In the 15th and 16th cent. the *Barili* family (particularly *Antonio*, d. 1516, and *Giovanni*, d. 1529) distinguished themselves in this branch of art, and their modern representative is *Giusti*, whose pupils Gosi, Guidi, and Querci have an interesting studio at No. 31 Via delle Belle Arti, not far from S. Domenico.

In the centre of the town, at the union of the three hills on which it stands, is the picturesque ***Piazza del Campo**, now officially called *Vittorio Emanuele* (Pl. D, 5), which has been mentioned by Dante (Purg. xi. 134). It is semicircular in form, and depressed towards the centre, somewhat resembling an ancient theatre. The popular assemblies and festivals of the ancient republic took place here, and it is here that the Palio horse-races (p. 22) are now held.

The piazza is enclosed by pinnacled palaces. On the diameter of the semicircle rises the —

***Palazzo Pubblico** (Pl. 22; D, 5), a huge brick edifice of four stories, erected in 1289-1309, with pointed windows divided by small columns, and wings lower than the central part of the building. (The wings of the second floor are of a later date; comp. p. 28). Adjacent rises the slender tower *del Mangia*, begun in 1325, and finished after 1345, so named after the stone figure of a man which used to strike the hours (a popular figure somewhat resembling the Roman Pasquino, p. 202). At the foot of the tower is the *Cappella di Piazza*, in the form of a loggia, begun after the cessation of the great plague of 1348 which carried off 30,000 persons, and completed in 1376, with damaged frescoes by Sodoma. The shewolf on the column in front of the right wing, the arms of Siena, dates from 1429.

The **Interior** (custodian ½-1 fr.) is embellished with numerous frescoes of the Sienese school. Among those on the GROUND FLOOR are a Coronation of the Virgin, by *Sano di Pietro*, 1445; a Madonna with SS. Ansano and Galgano, by *Sodoma*; Madonna with saints, by *Vecchietta*; a Risen Christ, by *Sodoma*, 1535 (?), in the room of the Sindaco.

On the FIRST FLOOR, the custodian first shows the SALA DEL GRAN CONSIGLIO (or del Mappamondo, or delle Balestre), adorned with large frescoes: Madonna and Child under a canopy borne by saints, by *Simone*

Martini, 1315, a somewhat stiff composition with numerous figures, but with beautiful details; opposite, *Equestrian portrait of Guidoriccio Fogliani de Ricci by *Simone Martini*, and *S. Ansano, *S. Vittorio, and S. Bernardo Tolomei by *Sodoma*, 1534; then SS. Bernardino and Caterina by *Sano di Pietro*. Adjacent, and only separated from the council-chamber by handsome benches carved by *Domenico di Niccolò* (1429), is the CHAPEL, embellished with frescoes of the Death and Assumption of the Virgin by *Taddeo Bartoli*. The altar-piece is a Holy Family by *Sodoma;* tasteful font by *Giov. Turini* of Siena. A beautiful iron railing (1436-45) separates the chapel from a small VESTIBULE, which also contains frescoes by *Taddeo Bartoli* (1441), representing St. Christopher, Judas Maccabaeus, and six figures of Roman gods and statesmen in quaint juxtaposition. — Another ROOM contains portraits of the eight popes and forty-one cardinals to whom Siena has given birth, a Madonna by *Matteo da Siena*, 1484, and S. Bernardino preaching in the Campo, by *Sano di Pietro*, interesting for its representation of the piazza at that period. — The adjoining SALA DI BALIA, OR DE' PRIORI, is adorned with frescoes from the history of Emp. Frederick I. and of Pope Alexander III. by *Spinello Aretino* (including a naval victory of the Venetians and the Emperor and Doge leading the Pope's horse). In the centre of the room are two coffers, one carved by *Barili*, the other adorned with paintings said to be by *Fra Angelico*. On the other side is the SALA DEL CONCISTORO, with ceiling-paintings by *Beccafumi*, of subjects from ancient history, and a fine marble doorway by *Jacopo della Quercia*. — The SALA DEI NOVI, OR DELLA PACE, contains frescoes by *Ambrogio Lorenzetti*, painted in 1337-39, representing 'Good and Bad Government', three pictures which are indispensable to those who desire an insight into the disposition of the proud citizens of Siena in the middle ages. The allegories and allusions of a more or less obscure character which they contain are at least interesting as being of a much more homely kind than those customary in modern times. One of these mural paintings represents the ideal of a state, under the guidance of wisdom, justice, and other virtues, while the two others pourtray in a realistic style the consequences of good and bad government. The preservation is imperfect, but the spectator will not fail to admire the heads of Peace, Justice, and Concord in the first of the series.

At the E. end of the Piazza del Campo is the Palazzo del Governo (p. 30; façade towards the Via Ricasoli). In the centre of the piazza, opposite the Palazzo Pubblico, rises the marble **Fonte Gaja*, with bas-reliefs of scriptural subjects by *Jacopo della Quercia*, 1419. (The originals, in a very damaged condition, are now preserved in the Opera del Duomo, see p. 28; the copies substituted for them are by *Sarrocchi*.) A subterranean conduit, 18 M. in length, supplies the fountain with delicious water, the merits of which were extolled by Charles V.

Ascending by steps through one of the passages beyond the Fonte Gaja, we reach the beginning of the VIA DI CITTÀ, which presents a busy scene, especially in the evening.

To the right, the handsome **Loggia* of the *Casino de' Nobili* (Pl. 2; D, 5), once the seat of the commercial tribunal. It was built in imitation of the Loggia de' Lanzi of Florence in 1417. The sculptures are by Sienese masters of the 15th cent., such as Ant. Federighi (who executed the figures of S. Ansano and S. Savino and the stone bench on the right) and Lorenzo di Mariano (to whom is due the stone bench on the left). — The N. prolongation of this street towards the Porta Camollia is the Via Cavour, see p. 34.

Proceeding to the left, past the Caffè Greco, and then ascending

the Via de' Pellegrini, a side-street to the right, we reach the small Piazza S. Giovanni. Here, in the corner to the left, is situated the **Palazzo del Magnifico* (Pl. 18; D, 5), which was erected in 1508 for the tyrant Pandolfo Petrucci, surnamed Il Magnifico (p. 22), from designs by *Giacomo Cozzarelli*. The bronze ornaments and rings on the outside are in admirable keeping with the style.

In a straight direction we obtain a fine survey of the choir of the loftily situated cathedral, under which is the old baptistery, forming a kind of crypt, now the *Pieve* or parish-church of **S. Giovanni** (Pl. 5; C, D, 4, 5), with a handsome Gothic façade, but unfortunately uncompleted (date about 1400).

The marble *Font is an admirable early Renaissance work. It is adorned with six Bronze-reliefs from the history of John the Baptist by *J. della Quercia* (Zacharias led out of the Temple, 1430), by *Lorenzo Ghiberti* (Baptism of Christ and John the Baptist conducted to prison, 1427), by *Donatello* (Head of John the Baptist brought before Herod and his guests, 1427), and (the others) by *Turino di Sano* and his son *Giovanni di Turino*. The latter also executed the figures of Charity, Justice, and Prudence; those of Faith and Hope are by *Donatello*. — The frescoes by Sienese painters of the 15th cent. are of inferior value. — Over the high-altar is a Baptism of Christ by *And.* and *Raf. Puccinelli* of Brescia.

From the Piazza S. Giovanni we may either continue to follow the street to the right, past the *Palazzo Arcivescovile* (Pl. 13; C, 4), or we may ascend the steps to the left. By either way we reach the Piazza del Duomo.

The **Cathedral,** or *Chiesa Metropolitana* (Pl. C, 4, 5), occupying the highest ground in the town, is said to stand on the site of a temple of Minerva, which was succeeded by a church of S. Maria Assunta. The present building was begun early in the 13th cent.; the dome was completed in 1264; and about 1317 the choir was prolonged to the E. over the church of S. Giovanni (see above). Owing to certain structural defects, to which the present irregularity of the edifice is still perhaps partly due, it was resolved in 1339 to erect a huge nave, of which the present cathedral was to form the transept only. Parts of this building, designed in a beautiful style, still exist on the S. side of the cathedral in the form of a ruin. After the plague of 1348 this ambitious plan was abandoned, and the original structure was then completed. (Length 97 yds., width 26½ yds., length of transept 55 yds.) The *Façade, constructed in 1270-1380 from a design by *Giovanni Pisano*, showing a combination of the pointed and circular styles, is composed of red, black, and white marble, and richly decorated with sculptures representing prophets and angels by different masters; the mosaics were added in 1878 from designs by *Mussini* and *Franchi*. The campanile, consisting of six stories, does not taper towards the top. On each side of the entrance is a column bearing the wolf of Siena.

The **Interior** consists of a nave and aisles extending to the choir and intersected by a double transept, with an irregular hexagonal dome

over the centre. The horizontal bands of colour, the continuous rows of busts of popes (in terracotta) over the arches, and the pillars with the half-columns will at first produce an unfavourable impression on northern travellers, but they will find that the pleasing ornamentation in marble compensates to a great extent for organic defects.

The stained glass in the large circular window in the wall of the entrance was designed by *Perino del Vaga*. 1549. Over the entrance is a graceful tribune borne by two columns. The *basins for holy water are by *Ant. Federighi*, a pupil of Jac. della Quercia, 1462-63.

The **Pavement is quite unique, being covered with 'Graffito' representations in marble: scenes from Old Testament history, Moses, Samson, Judas Maccabæus, Solomon, and Joshua by *Duccio;* Abraham's sacrifice, Adam and Eve, Moses on Mt. Sinai, etc., by *Beccafumi;* the symbols of Siena and the towns allied with it, Hermes Trismegistus, Socrates and Crates, the Sibyls, and other figures by masters of less note. The execution varies. The oldest scenes are simple outlines engraved on the white marble and filled with black stucco. Shading was afterwards introduced by the use of grey and also of coloured marble, so that the graffito gradually developed into an elaborate mosaic. Most of these works are covered with boards for their protection, which the visitor may cause to be removed. They are now being replaced by copies, while the originals are being deposited in the Opera del Duomo.

Left Aisle: *Altar of the Piccolomini with statues of SS. Peter, Pius, Gregory, and James(?) by *Michael Angelo*, and St. Francis, begun by *Torrigiani*, and completed by *Michael Angelo*. Farther on, adjoining the door of the Libreria, is the Monument of Bandini, with the Risen Christ and angels, attributed to *Michael Angelo*. — The entrance-wall of the Libreria is embellished with fine sculptures in marble, by *Marrina*. Over the door: Coronation of Pius III. (Piccolomini), 1503, who reigned 27 days only, by *Bernardino Pinturicchio*, who also painted the frescoes in the library (see below).

The Left Transept contains the Cappella S. Giovanni, at the entrance to which are two columns resting on richly ornamented Renaissance bases. In the interior are a *statue of John the Baptist by *Donatello*, 1457; statues of SS. Catharine and Ansanus, by *Neroccio*, 1487; a font, perhaps by *Jacopo della Quercia;* handsome stucco enrichments in the Renaissance style; and five small frescoes by *Pinturicchio*, three being scenes from the life of St. John, and two from the life of Alberto Arringhieri, the donor.

The *Pulpit, octagonal in form and constructed of white marble, borne by ten columns, some of which rest on lions, and adorned with admirable reliefs from the New Testament, is by *Niccolò Pisano*, his son *Giovanni*, and his pupils *Arnolfo* and *Lapo* (1268). The flight of steps was designed by *Bartolo Negroni*, surnamed *Riccio* (1570).

The Choir contains richly carved choir-stalls, reading-desk, etc. by *Riccio* (1569), and inlaid work (tarsia) by *Fra Giovanni da Verona* (1503). The bronze *canopy is by *Lorenzo di Pietro*, surnamed *Vecchietta* (1472). The frescoes, by *Beccafumi* (1544), were entirely renewed and altered at the beginning of the present century. — The chapels on the right and left of the choir contain the two halves of a *picture by *Duccio di Buoninsegna:* on the left the Triumphant Madonna with the Child and saints, the once highly revered 'Majestas', which was placed over the high altar in 1310 (p. 23), with the inscription: *Mater Sancta Dei, sis caussa Senis requiei, sis Ducio vita, te quia pinxit ita.* On the right is the Life of Christ, in 26 sections, originally forming a background to the Majestas. In the pavement in front of it is the monument of Bishop *Peccio* (d. 1426), a relief in bronze by *Donatello*. — By the pillars of the dome are two flagstaffs from the standard-waggon of the Florentines *(il carroccio)*, captured at the battle of Montaperto in 1260, or, according to the latest authorities, those of the victorious waggon of the Sienese. Over a neighbouring altar is the crucifix which the Sienese carried with them on that occasion.

In the Right Transept is the Cappella del Voto, belonging to the *Chigi*, built by Alexander VII. (Fabio Chigi of Siena, papal nuncio at the

Peace of Westphalia in 1648, pope in 1665-67) in 1661, richly adorned with lapis lazuli, marble, and gilding, and containing statues of St. Jerome and Mary Magdalene (said originally to have been an Andromeda) by *Bernini*.

The SACRISTY contains predelle by *Duccio*, a Nativity of the Virgin by *Pietro Lorenzetti*, in a lifelike genre style, and a picture of the 15th cent. (perhaps by *Sano di Pietro*), showing the original form of the Palazzo Pubblico (p. 24).

In the left aisle, as already mentioned, is the entrance to the celebrated ****Library of the Cathedral** (*Libreria;* fee ½ fr.) or *Sala Piccolomînea*, erected by order of Cardinal Francesco Piccolomini, afterwards Pope Pius III., in 1495, and adorned in 1505-07 with ten frescoes by *Pinturicchio*, representing scenes from the life of *Æneas Sylvius Piccolomini* of Pienza (p. 20), afterwards Pope *Pius II.* (1458-64): (1) Departure of Æneas Sylvius for the Council of Basle; (2) Æneas Sylvius in presence of King James of Scotland, to whom he had been sent by the Council; (3) His coronation as a poet by Emperor Frederick III. at Frankfort in 1445; (4) Æneas Sylvius doing homage to Pope Eugene IV. in the name of the Emperor; (5) Betrothal of Emperor Frederick III. with Eleonora of Portugal at Siena by Æneas Sylvius; (6) Æneas Sylvius created a cardinal by Pope Calixtus III.; (7) Æneas Sylvius elected Pope Pius II.; (8) Pius II. at the diet of princes in Mantua; (9) Canonisation of Catharine of Siena; (10) Death of Pius II. at Ancona, while preaching a crusade against the Turks. Some of these pictures, which are connected by beautiful figures of nude or half-nude children, are admirably preserved. Vasari asserts that Raphael assisted in their execution. It is tolerably certain that Raphael was at Siena at the same time as Pinturicchio, and it is not improbable that he furnished the older and less imaginative master with designs of which the latter availed himself more or less freely. Designs for these frescoes attributed to Raphael are now preserved in the Uffizi collection (that of No. 1), in the Brera at Milan (No. 3), in the Duke of Devonshire's palace at Chatsworth (No. 4), and by Sign. Baldecchi at Perugia (No. 5). — The *Missals, embellished with beautiful miniatures, also deserve attention.

Opposite the S. side of the cathedral, in the corner where the steps ascending from S. Giovanni terminate under the arches of the uncompleted nave (p. 26), is the ***Opera del Duomo** (*della Metropolitana;* Pl. 12; C,5), which contains several interesting works of art.

In the entrance passage is the custodian's bell (½ fr.).

The hall on the GROUND FLOOR contains a famous antique **Group of the Three Graces*, found at Rome in the reign of Pius III. and presented by him to the cathedral library, but removed thence in 1857 by desire of Pius IX. From this work Raphael made his first studies from the antique (drawing at Venice). The superb Renaissance pedestal is also interesting. The **Sculptures from the Fonte Gaja* (p. 25) by *Jacopo della Quercia*, representing a Madonna, the Virtues, the Creation of Man, and the Expulsion from Paradise, which are among the master's finest works, are unfortunately much damaged. *Sculptures from the Cappella di Piazza* (p. 24), and others from the façade of the cathedral before its restoration. Drawings and copies of the **Graffiti of the Cathedral Pavement*, destined to replace the originals; also some of the originals themselves (comp. p. 27). Church-banner with a Transfiguration by *Sodoma*. — On the FIRST FLOOR several interesting plans and architectural designs; four Saints by *Lorenzetti*, a Credo by *Taddeo Bartoli*, and several other early Sienese pictures.

Adjoining the Opera is the *Palazzo Reale* (Pl. 23; C,5), erected by Bern. Buontalenti in the 16th cent., now the seat of the prefecture and telegraph office. — Farther on, at the other corner of the Via del Capitano (see below) which diverges here, is the *Palazzo Pecci* (Pl. 20; C,5), a Gothic brick building of the 13th cent., restored in 1854.

Opposite the façade of the cathedral are the church and hospital of **S. Maria della Scala** (Pl. C, 5), of the 13th cent. Over the high-altar of the church is a Risen Christ, a statue in bronze by *Vecchietta*. Adjoining the handsome entrance-hall of the hospital is a large sick-room called 'Il Pellegrinajo', adorned with frescoes from the history of the monastery by *Domenico Bartoli*, 1440-43, and other masters. Pleasing view from the windows (fee ½ fr.). — Descending to the left by a few steps at the N. angle of the Piazza del Duomo, we reach the small round church **Degli Innocenti* (Pl. C, 4), a beautiful building with the ground-plan of a Greek cross.

The above mentioned Via del Capitano leads to the quarters of the town situated on the S. and S.W. hills. It soon crosses the small Piazza Postierla, with the *Palazzo Chigi*, now *Piccolomini* (Pl. 16), on the right, which contains two saloons adorned with frescoes by Bernhard van Orley, a Fleming who joined Raphael's school. The column with the wolf in the piazza dates from 1487. — Not far distant, in the Via di Città which diverges here to the left, is the *Palazzo Piccolomini*, now *Nerucci* (Pl. 19), erected by Bernardo Rosellino in 1463 for Catharine, the sister of Pius II.; and beyond it is the *Palazzo Saracini* (Pl. 24). — In the Via del Corvo (now Stalloreggi), which diverges from the Piazza Postierla to the right, is the *Casa Bambagini-Galletti*, on the façade of which is a fresco by Sodoma, called the 'Madonna del Corvo'.

On the left, in the Via S. Pietro, the continuation of the Via del Capitano, is the **Palazzo Buonsignori* (Pl. 15; C, 5), a handsome Gothic edifice in brick, with a rich façade, restored in 1848. — At the church of *S. Pietro alle Scale* (Pl. 9; C, 6), which contains paintings by Salimbeni and Rutilio Manetti (16th cent.), the street bends to the right. — Following the main street and passing under an archway, we enter the Piazza S. Agostino (Pl. C, 6), where we observe the *R. Collegio Tolomei*, formerly a monastery and now a much frequented grammar-school, and the church of —

S. Agostino (Pl. C, 6), remodelled by Vanvitelli in 1755, and containing some valuable pictures.

Over the 2nd altar on the right, a Crucifixion by *Pietro Perugino*. Slaughter of the Innocents by *Matteo da Siena*, in a chapel on the right. Statue of Pius II. by *Duprè*. Altar-piece, an *Adoration of the Magi by *Sodoma*. At the back of the choir, on the left, the Legend of S. Agostino Novello in three sections, by *Lippo Memmi*, probably his best work. Also pictures by *Salimbeni*, *Rutilio Manetti*, and others.

Following the Via della Cerchia to the W. of this church, and inclining a little to the right, we enter the Via Baldassare Peruzzi, on the left side of which are the suppressed monastery (now a barrack) and the church of —

S. Maria del Carmine (Pl. B, 5), a handsome brick edifice, with campanile and cloisters, by *Baldassare Peruzzi*. On the right is the Cappella del Sagramento with a Nativity of Mary by *Sodoma*. 5th altar on the left, St. Michael by *Beccafumi*.

Opposite is the *Palazzo Pollini*, formerly *Celsi* (Pl. 21; B, 5), attributed to Peruzzi. — We may now proceed straight on through the Via delle Fosse di S. Ansano (with the *R. Istituto Toscano dei Sordo-Muti*, or Deaf and Dumb Asylum) either to the Piazza del Duomo, or, by turning a little to the left towards the end of the way, we may reach the Porta Fontebranda (see p. 33).

Outside the *Porta S. Marco* (Pl. A, 5) there is a fine view.

The E. angle of the Piazza del Campo is occupied by the ***Palazzo del Governo** (Pl. 17; D, E, 5), erected for Giacomo Piccolomini between 1469 and 1500, probably from a design by *Bernardo Rosellino*. This is one of the most imposing private edifices at Siena. The principal façade with its tasteful decorations in wrought iron (horses' heads, etc.) looks to the Via delle Loggie and the small Piazza Piccolomini. Since 1859 the extensive ***Archives** (director, Cav. Banchi), one of the most important collections of the kind in Italy, have been deposited here.

Parchment Charters, 52,000 in number, the oldest dating from 736. Under glass are a number of interesting specimens of these documents, *Autographs* of celebrated men (Pius II., Leo X.), *Miniatures*, etc. There is also a valuable collection of the *Covers of the old Treasury Registers (Biccherne)*, in chronological order, painted with scenes from sacred and profane history, and affording an admirable survey of the development of Sienese art. They include works by *Diotisalvi*, *Duccio*, and the *Lorenzetti*.

In the vicinity is the *University* (see p. 31).

The elegant **Loggia del Papa* (Pl. 11; E, 5), in the Piazza Piccolomini, opposite the Pal. del Governo, was erected in 1460 by the Sienese *Antonio Federighi* by order of Pius II., and dedicated by the pope 'gentilibus suis'.

Adjacent is the church of **S. Martino** (Pl. 8; E, 5, 6).

Over the 2nd altar on the right, a Circumcision of Christ by *Guido Reni*. On each side of the 3rd altar are ornamental sculptures in marble by *Lorenzo di Mariano*, surnamed *Il Marrina*; on the left: Nativity of Christ by *Beccafumi*. The choir contains gilded wooden statues, attributed to *Jacopo della Quercia*.

The Via Ricasoli, which begins by the Loggia del Papa, traverses the crest of the S.E. hill and leads to Porta Pispini and Porta Romana, the two S.E. gates.

Immediately to the right in this street is the *Fonte di Pantaneto*, dating from 1352, recently restored. To the left, a little farther on, the Via di Follonica descends to the *Fonte di Follonica*, constructed in 1239 and situated in a garden far below.

A few paces beyond the church of *S. Giorgio* (Pl. E, 6) diverges to the left the Via de' Pispini, in which we first reach the church of —

S. Spirito (Pl. E, 6, 7), with a dome dating from 1508, and portal from 1519, the latter designed by *Baldassare Peruzzi*.

The 1st chapel on the right (Cappella degli Spagnuoli) contains paintings by *Sodoma*: in the lunette, St. James on horseback (fresco); on the pillars, SS. Antonius Abbas and Sebastian; in the lunette of the altar, The Madonna presenting the gown of the Order of the Dominicans to

St. Alfonso, in the presence of SS. Cecilia and Lucia (the last three oil-paintings). To the right is a Nativity of Christ in terracotta by *Ambrogio della Robbia*. — Over the door leading to the sacristy, Christ on the Cross, by *Sano di Pietro*. — Over the third altar to the left, Coronation of the Virgin by *Pacchia*. — In the CLOISTERS (sagrestano 5-6 soldi): Crucifixion by a pupil of *Fra Bartolommeo*, probably designed by the great master himself.

The *Fonte de' Pispini* dates from 1534. The neighbouring *Porta Pispini* (Pl. F, 8) is embellished with a damaged fresco (Nativity) by Sodoma.

Opposite S. Spirito we enter the Vicolo del Sasso, follow to the right the broad Via S. Girolamo, and passing the column with the wolf, we reach *S. Girolamo* (Pl. D, 7), belonging to a convent (on the 3rd altar to the left, Madonna with saints by Matteo da Siena, framed in marble by Lorenzo di Mariano). On the left we next come to the church of —

SS. Concezione, or **Servi di Maria** (Pl. D, 8), erected in 1471, the beautiful interior completed in 1511-33, probably by *Bald. Peruzzi*.

First altar to the right: Madonna, by *Coppo di Marcovaldo*, 1261. Fourth altar to the right: Slaughter of the Innocents, by *Matteo da Siena*, 1491; above, Adoration of the Shepherds, by *Taddeo Bartolo*. — In the right transept, above the first door leading to the sacristy: 'La Vergine del Popolo', by *Lippo Memmi*, an able work. — At the back of the high altar, 'Madonna del Manto', ascribed to *Matteo da Siena*, 1436. The Coronation of the Virgin, by *Fungai* (1500?), is one of his earlier works.

The *Porta Romana* (Pl. D, 8) is adorned with a fresco (Coronation of the Virgin) begun by Taddeo Bartoli and finished by Sano di Pietro. — About $^1/_3$ M. beyond the gate is the church of *Madonna degli Angeli*, the choir of which contains a Madonna with saints, by Raffaele da Firenze, 1502.

Opposite the N. side of the Palazzo del Governo (p. 30) the VIA S. VIGILIO leads to the E. to the church of the same name and to the **University** (Pl. 28; E, 5). The entrance to the latter is in the corner to the right; in the corridor is the monument of the celebrated jurist *Niccolò Aringhieri* (d. 1374), with a bas-relief representing the professor in the midst of his audience.

The neighbouring church of *S. Maria di Provenzano* (Pl. 7; E, 5) dates from 1594. — Traversing several streets to the E. we reach the grass-grown PIAZZA DI S. FRANCESCO (Pl. F, 5), in which are situated the church of S. Francesco and the Oratorio di S. Bernardino.

The church of **S. Francesco**, finished in 1236, contains (in the left transept) frescoes by *Ambrogio Lorenzetti*, representing the Crucifixion, St. Francis receiving the gown of his order, Martyrs in Asia. The chapel of the *Seminary* adjoining the church contains a Madonna nourishing the Child by *Lorenzetti* (wall facing the windows), and a Madonna and saints by *Barna* (left wall).

The ***Oratorio di S. Bernardino** (Pl. F, 5; fee 1 fr.) possesses admirable pictures, especially by *Sodoma*.

Lower Oratorio: Scenes from the life of St. Bernardino, of the latter part of the 16th cent. — Upper Oratorio: Presentation in the Temple, Salutation, Assumption, and Coronation of the Virgin; SS. Antony, Louis, and Francis, by *Sodoma*, 1518-32, the single figures being of great beauty. Betrothal and Death of the Virgin, by *Beccafumi*, 1518. Nativity of the Virgin, Annunciation, and St. Bernardino, by *Girolamo del Pacchia*, 1518. The visitor should particularly observe the admirable enrichments of the ceiling, the frieze, etc., which are among the most tasteful of early Renaissance works, executed by *Giuliano Turapilli* after 1496. Altar-piece by *Beccafumi*, 1537.

The Via dei Rossi leads straight to the Via Cavour, which with its prolongation, the Via Camollia, extends from the Casino de' Nobili (p. 25) to the Porta Camollia, a distance of nearly 1 M. Approaching from the Casino de' Nobili, we first reach a small piazza, named after the *Palazzo Tolomei* (Pl. 26), a Gothic edifice of 1205, on the left, and also adorned with a wolf. Farther on, the Palazzi *Palmieri* (1540), *Bichi* (1520), with a fine loggia with modern paintings, *Gori* (1677) and **Spannocchi* (Pl. 25), built in 1470 by a Florentine master, and recently thoroughly restored.

To the left next diverges the Via delle Belle Arti, which contains the Art Institution and the Library and leads straight to the church of S. Domenico.

The **Instituto delle Belle Arti** (Pl. 10; D, E, 4) contains a valuable collection of pictures, principally of the older Sienese school, formed at the beginning of the present century of works procured from suppressed monasteries and from the Palazzo Pubblico, and gradually extended since that period. Admission 9-3 o'clock daily, except on Sundays and holidays, when access may be obtained for a gratuity.

At the entrance, reliefs of little value. The numbering of the pictures is as nearly as possible chronological and begins in the corridor to the left with the early Sienese school. I. Corridor: 1-5. Pictures in the Byzantine style; 6. *Guido da Siena* (?), Madonna. The next are by unknown masters. 18. *Margaritone d'Arezzo*, St. Francis: 23. *Duccio di Buoninsegna*, Madonna with four saints; 39. *Simone di Martino* (?), Madonna with four saints; 40, 48-52. by *Ambrogio Lorenzetti*; below, 45. Annunciation (1344); 50, 51, 55-59. by *Pietro Lorenzetti* (about 1330); 66. *Niccolò di Segna* (1345), Crucifix; *90. *Lippo Memmi*, Madonna. — II. Corridor: 109. *Mino del Pelliciaio* (1362), Madonna. — III. Corridor: 125-131. by *Taddeo Bartoli* (1409); 134-139. by *Giovanni di Paolo* (1445)); 140. *Pietro di Giovanni*, S. Bernardino; 141-147, 150-152. by *Sano di Pietro* (1479), the Fra Angelico of Siena. 153-156. *Neroccio di Bart. Landi*. 153. Madonna and saints, 1476: 166-170. by *Matteo da Siena* (1470).

Small Rooms in the 2nd corridor to the left. 1st Room: 201. *Sano di Pietro*, Madonna appearing to Calixtus III.; *205. *Sodoma*, Christ about to be scourged, al fresco, from the cloisters of S. Francesco; 219, 220. *Luca Signorelli* (?), two frescoes (Æneas departing from Troy, and liberation of captives), with beautiful frames and handsome pilasters in carved wood, executed by *Barili*, 1511 (from the Palazzo del Magnifico). — 2nd Room: 236, 241. *Spinello Aretino* (1384). Death and Coronation of the Virgin. — We next visit the room at the end of the 1st corridor in a straight direction: 294. *Sano di Pietro*, Madonna with saints, a large altar-piece; 296. *Pacchiarotto*, Annunciation and saints. — We now come to a small room containing pictures of a later period. In the last room antique sculptures. — We then return to the entrance and enter the —

Great Hall. Immediately to the right and left: *341, 342. *Sodoma*,

Christ on the Mt. of Olives and in hell, two frescoes; 345. *Fungai*, Madonna and saints; 356. *Sodoma*, Judith; 352. *Beccafumi*, Madonna; 365. *Francesco di Giorgio*, Nativity of Christ; 368. *Beccafumi*, Fall of the angels; 369. *Francesco di Giorgio*, Coronation of the Virgin; 377. *Sodoma*, Descent from the Cross. — The following Room contains upwards of 100 pictures of different schools, including: 26. Old copy of Raphael's Madonna della Perla (at Madrid); 36. *Caravaggio*, Morra-players; 39. *Moroni*, Portrait; 45. *Pinturicchio*, Holy Family; *53. *Schongauer* (?). Portrait; 51. *German School*, Portrait of Charles V.; *63. *Beccafumi*, St. Catharine of Siena with the stigmata; 71. *Sodoma*, Same; 73. *German School*, Portrait; *81. *Palma Vecchio*, Madonna and Child to whom a saint introduces the donor; 85. *Sodoma*, Nativity; 91, 99. *Fra Bartolommeo*, St. Catharine and St. Mary Magdalene; 103. *Palma Giovane*, Brazen Serpent; 105, 105. *Sodoma*, Pietà and Madonna. — The next Room contains the seven original cartoons of *Beccafumi* from the history of Moses, executed in marble-graffito on the pavement of the cathedral. — Several fine works in carved wood by *Gosi*, *Guidi*, and *Quercі* (p. 24) are generally exhibited here.

The **Biblioteca Comunale** (Pl. 1; D, 4) is reputed the most ancient in Europe (in the 17th cent. Siena possessed sixteen libraries, and in 1654 even one for women); it contains 40,000 vols. and 5000 MSS.

The most interesting are: the *Greek Gospels, formerly in the chapel of the imperial palace at Constantinople, of the 9th cent., magnificently bound and mounted in silver; *Treatise on architecture by *Francesco di Giorgio*, with sketches and drawings by the author; *Sketch-books of *Baldassare Peruzzi* and *Giuliano da Sangallo*.

Beyond the library, to the left, we descend the Via Costa S. Antonio, and enter the first side-street to the right, which leads straight to the upper entrance of the **House of St. Catharine** (Pl. 3; D 4): 'Sponsæ Christi Katherine domus'. Visitors knock at the door to the left (½ fr.). St. Catharine of Siena, the daughter of a dyer, was born in 1347, took the veil at the age of eight, and having become celebrated for visions, she prevailed on Pope Gregory VI. to retransfer the papal throne from Avignon to Rome (1377). She died in the year 1380, and was canonised in 1461. The best-known vision is that of her betrothal with the Infant Christ, a favourite theme with painters. Her festival is on 30th April.

The different rooms in the building have been converted into small chapels or Oratories, which belong to the *Confraternità di S. Caterina*. Above the altar in one of the Upper Oratories, once a kitchen, is a portrait of the saint, by *Fungai*; the other pictures are by *Salimbeni* and *Fr. Vanni*; attention should also be paid to the beautiful ceiling, the pilasters and the *pavement of glazed tiles. — The pretty little court is attributed to *Bald. Peruzzi*. — The Oratorio del Crocifisso contains the wonder-working crucifix, a work by *Giunta Pisano* (?), from which St. Catharine, according to the legend, received the stigmata. — Below is the Church, containing the following paintings: *Girol. del Pacchia*, St. Catharine healing Matteo di Cenni from the plague; St. Catharine rescuing Dominicans from robbers; The dead body of St. Agnes of Montepulciano stretching out her foot to be kissed by St. Catharine. The fourth picture, representing the saint being attacked by Florentine soldiers, is by *Salimbeni*, 1604; in the lunette, above the altar, *Angels by *Sodoma*.

On leaving the church (the façade of which is remarkable) we come to the Via Benincasa (formerly *dei Tintori*; Pl. D, 4), which is still inhabited, as in ancient days, by dyers and fullers. Not far distant is the celebrated fountain of **Fontebranda* (Pl. C, D, 4),

very picturesquely situated at the base of the hill of S. Domenico, mentioned as early as 1081, renovated in 1198, and praised by Dante (Inf. 30, 78: 'Per Fontebranda non darei la vista'). — The Via di Fontebranda ascends to the Campo (on the left), and to the cathedral (on the right). — Passing the fountain, and ascending to the right, we reach —

S. Domenico (Pl. D, 3, 4), a lofty brick edifice in the Gothic style (1220-1465), the massive substructions of which rest on the slope of the hill, with a campanile dating from 1340.

The INTERIOR is destitute of aisles, and has a transept and open roof. At the entrance, to the right, is the CAPPELLA DELLE VOLTE (closed), containing a Madonna and saints by *Girolamo di Benvenuto*, 1508, and an altar-piece, St. Catharine by *Andrea Vanni*. — Farther on, to the right: Monument of the mathematician *Gius. Pianigiani* (d. 1850), by Becheroni. — Third altar: St. Peter the Martyr, by *Salimbeni*, 1570. — The *CHAPEL OF ST. CATHARINE, in which the head of the saint is preserved in a silver reliquary enclosed in a shrine dating from 1466, is adorned with admirable frescoes by *Sodoma*. On the wall near the altar, St. Catharine in ecstasy, supported by two sisters (the so-called 'Svenimento', or faint), and an angel bringing her the host; on the wall to the left, The prayer of the saint saving the soul of a decapitated culprit; to the right, Healing of the possessed, by *Francesco Vanni*, 1593. The two saints on the right and left of the entrance are by the same master; the ceiling was executed by *Sodoma*. — The pavement of the chapel is richly decorated with graffito representations on marble. — Last altar to the right: Nativity of Christ of the school of *Franc. di Giorgio*, executed under the influence of Luca Signorelli, to whom the work was formerly attributed; the upper part is probably by *Matteo da Siena*, the foreground by *Fungai*.

CHOIR. The beautiful *Marble Ciborium at the high-altar, hitherto ascribed by the Sienese to Michael Angelo, is more probably the work of *Benedetto da Majano*. — A beautiful *view of the lofty and imposing Cathedral may be obtained from the window at the back of the high altar. — The 2ND CHAPEL to the left of the high altar contains a Madonna by *Guido da Siena*, an interesting picture, although the date 1221 appears to be spurious (1284). To the right: SS. Barbara, Mary Magdalene, and Catharine by *Matteo da Siena*, 1479; in the lunette above, a Pietà by *Girolamo Benvenuto;* the Madonna with saints to the left was executed by the same master, 1508; the lunette representing the Adoration of the Magi is by *Matteo da Siena*. — The 2ND CHAPEL to the right of the high altar contains numerous old tombstones with coats of arms, many of which belong to Germans who studied at the university in the 15th and 16th centuries.

We now return by the Via del Paradiso and the small Piazza Giuseppe Pianigiani, in which stands the little church of *S. Maria delle Nevi* (Pl. 6), with a handsome façade, and a good picture by Matteo da Siena (Madonna with numerous saints, 1477), to the VIA CAVOUR (p. 25), which farther on contains several handsome palaces, such as *Palazzo Mocenni*, *Ciaia*, and others.

We next come to the small Piazza S. Petronilla on the right, whence the Via Garibaldi leads to the Porta S. Lorenzo and the railway-station. — The streets to the left of Via Cavour open into the **Lizza** (Pl. E, 2, 3), a small promenade which was laid out in 1779 on the site of a former fortress erected by Charles V., commanding good views of S. Domenico and the Cathedral. These walks extend as far as the entrance to *Fort St. Barbera*, built by Cosmo I. in 1560, open to the public and affording a good survey.

The latter part of the Via Cavour, as far as the gate, is called the VIA DI CAMOLLIA (Pl. F, 1, 2). From this street the Via de' Campansi diverges to the right to the former monastery *de' Campansi*, now the *Ricovero di Mendicità* (Pl. F, 2; visitors ring); the cloisters are adorned with a fresco by *Matteo Balducci*. Handsome rococo church.

We continue our way up the Via Camollia for some minutes, and, opposite a small square, turning to the left under an archway, and descending the Via Fontegiusta, arrive at the little church of —

Fontegiusta (Pl. F, 2), belonging to a brotherhood (if closed, ring the bell to the right). This church was built by *Francesco di Cristofano Fedeli* and *Giacomo di Giovanni* in 1479, and possesses a beautiful *high-altar by *Lorenzo di Mariano* (1517), one of the finest existing sculptures of Raphael's time. The bronze holy-water basin, by *Giov. delle Bombarde*, is of simple but able workmanship. The 3rd altar to the right is adorned with a Coronation of the Madonna by *Fungai*; the 2nd to the left with a restored fresco by *B. Peruzzi*, the Sibyl announcing to Augustus the Nativity of Christ.

Farther up in the Via Camollia, to the right, No. 48, is the house of *Baldassare Peruzzi* (p. 24), indicated by an inscription.

A pleasant WALK may be taken by a road that skirts the town-walls to the right, outside the *Porta Camollia* (Pl. F, 1), affording pleasant views of the Tuscan hills. On a height opposite, beyond the railway-station, lies the monastery of *Osservanza* (see below); in the valley below, outside the *Porta Ovile* (Pl. F, 4), is the picturesque *Fonte Ovile*. In about $^1/_2$ hr. we reach the *Porta Pispini* (Pl. F, 8; p. 31). — About $^1/_2$ M. beyond the Porta Camollia, on the road to Colle, stands the **Palazzo dei Turchi*, generally known as the *Pal. dei Diavoli*, a fine brick building of the close of the 15th century.

The *Campo Santo* is adorned with sculptures by *Dupré*, *Sarrocchi*, and others.

Excursions (most of them best made by carriage). — About $2^1/_2$ M. to the N.E. of Siena, beyond the railway-station, is situated the suppressed Franciscan monastery of **L'Osservanza**, erected in 1423. The N. aisle of the church contains a Coronation of the Virgin, a relief of the school of *Della Robbia;* at the back of the high altar, two *statues, Mary and the Archangel Gabriel, of the same school. Pandolfo Petrucci is interred in this church (d. 1512; p. 22).

S. Colomba, Celsa, and **Marmoraja** are most conveniently visited on horseback; there and back, with stay, in $5^1/_2$ hrs.; horse 5 fr.; one-horse carriage (carozziuo) 6 fr. For larger carriages the road is only good as far as S. Colomba.

Leaving the Porta Camollia, we follow the high road for $2^1/_2$ M. and then diverge to the left by the road passing between two cypresses and descending into the valley. This road leads us to the villa *S. Colomba* ($4^1/_2$ M.), designed by *Bald. Peruzzi*, now the property of the Collegio Tolomei (p. 29), with handsome staircase, and fine view from the balcony. — After descending from S. Colomba we continue to follow the road by which we arrived, which leads through beautiful woods to *Celsa* ($3^3/_4$ M. from Colomba), a castellated villa, also designed by *Bald. Peruzzi*, where Mino Celsi, a defender of the doctrines of Luther, lived at the beginning of the 16th cent. View from the highest story (refreshments sold

by the fattore of the villa). — About 2¼ M. beyond Celsa is *Marmoraja*, where on 7th Sept. 1187 peace was concluded between the Republic of Siena and Bishop Hugo of Volterra. The piazza in front of the parish church affords a fine view in the direction of Volterra, Colle d'Elsa, S. Gimignano etc.

The **Certosa di Pontignano**, 5 M. from the Porta Ovile, was founded in 1343, fortified in 1383, and suppressed in 1810. The church was modernised in the 17th cent. *View from the Parocchia.

S. Ansano in Dofana, 9 M. from Porta Pispini, is reached by a good road diverging from the high road to the left about 1¼ M. beyond the *Taverna d'Arbia*, near the bridge over the *Arbia*. The parish church contains a Madonna by *Bald. Peruzzi*. Visitors should apply at the parsonage for a guide with the keys of the (8 min.) *Martirio di S. Ansano*, a handsome brick edifice by *Bald. Peruzzi*, containing a Madonna and saints by *Pietro Lorenzetti*, 1329.

The **Abbazia di S. Eugenio**, 1¼ M. to the S. of the Porta S. Marco, commonly known as *Il Monastero*, is an ancient Benedictine monastery said to have been founded by Warnfried, a Lombard, in 750, fortified in 1553 by Pietro Strozzi, and secularised in the last century. The buildings are thoroughly modernised. The church contains several early Sienese pictures, some of which have been ruined by restoration. *View from the garden.

The high road next leads to the *Osteria della Volte*, about 5 M. beyond the Porta S. Marco, whence a road diverges to the right to (4 M.) **Cetinale**, a villa erected by Flavio Chigi, a nephew of Pope Alexander VII., from designs by Carlo Fontana in 1680. With the villa is connected the 'Thebais' park, profusely embellished with sculptures and chapels in the taste of the period. Fine view from the hill ('Romitorio') above the villa.

About 1½ M. beyond the Osteria della Volte lies the venerable church of *S. Giovanni di Ponte allo Spino*, dating from the beginning of the 11th cent. About 3 M. further is *Rosia*, the church of which contains a holy-water basin of 1332. We may then proceed to (2 M.) *Torri* or *S. Mustiola a Torri in Val-di-Merse*, an old monastery belonging to the Vallombrosians, possessing a church, consecrated in 1189, and a fine Romanesque monastery court, now used as farm-buildings.

About 9 M. to the S. of Rosia (along the road to Massa Marittima, and then to the left) lie the ruins of the Cistercian monastery of *S. Galgano*, founded in 1201 by Ildebrando Pannocchieschi, Bishop of Volterra. The abbey-church, a building of travertine and brick, erected in 1240-68, is imposing even in its ruins. The only relics of the original architecture in the secular buildings, now used as a farm, consist of a few windows. The monks were distributed among other monasteries in 1652, and in 1781 the church, which had been injured by lightning, was closed.

The Château of **Belcaro**, to the W. of Porta Fontebranda, reached by carriage in 1½ hr., commands a splendid view of Siena and its environs. On the ground-floor is a ceiling-painting by *Bald. Peruzzi*: Judgment of Paris. The frescoes in the chapel, by the same master, have been sadly injured by recent restorations.

From Siena to Monte Oliveto, 19 M. to the S., a drive of 3½ hrs. (carriage there and back 25 fr. and a fee of 5 fr.). It may also be reached from the stations nearer to it, such as Asciano (p. 18; one-horse carriage 12 fr.) and S. Giovanni d'Asso (p. 18; short-cut for pedestrians, 1½ hr.), perhaps as a digression from the journey to Orvieto.

We quit Siena by the Porta Romana and follow the high road, which before the construction of the railway was one of the great commercial routes to Rome, and affords a succession of charming views. On the left (3 M.) is the *Borgo Malamerenda*, said to derive its name from the story, that eighteen members and partisans of the Tolomei family were assassinated at a banquet (merenda) here in 1331 by their enemies the Salimbeni. We then pass *Isola* and *Tressa* on the left, cross the *Arbia* and the *Om-*

brone, and reach *Buonconvento*, a small town with 3400 inhab., where the Emperor Henry VII. died in 1313. It was fortified by the Sienese in 1366; the churches contain early Sienese pictures. — Beyond Buonconvento we leave the high road by a road diverging to the left, which leads across chalk hills in numerous windings (pedestrians may effect a saving of fully 1½ M. by taking the short-cuts) to the famous, but now suppressed Benedictine monastery of —

***Monte Oliveto Maggiore** (a tolerable dinner may be obtained from the four monks who are left in the building as custodians; for a lengthened stay 4 fr. per day), founded in 1320 by Bernardo Tolomei, afterwards greatly enriched by donations, and still affording an excellent idea of a great establishment of the kind. The monks must have been wonderfully energetic to have been able to transform the sterile chalk-soil here into a smiling oasis. Æneas Sylvius Piccolomini (Pius II.) gives an interesting description of the monastery in his annals.

The walls of the MONASTERY COURT are adorned with celebrated *Frescoes by *Luca Signorelli* (1497) and *Ant. Bazzi*, called *Sodoma* (1505), representing scenes from the legend of St. Benedict. The order of the pictures does not correspond with the date of their execution. The series begins with the first picture on the wall opposite the entrance (adjoining the entrance to the church), representing St. Benedict's departure from home, by *Sodoma*. The earliest part of the series are the frescoes on the entrance-wall, executed by *Signorelli*, eight in number: Totila kneeling to the saint; Soldier in disguise, attempting to deceive the saint; Temptation of the fasting monk; Punishment of two monks addicted to dainties; Resuscitation of a dead man whom Satan has thrown from a wall; Conjuration of Satan; Fall of the idol; Fall of a house. — The 'Sending forth of Missionaries', on the left of the corner to the right, is by *Riccio*, but all the other pictures are by *Sodoma*, whose sense of beauty is everywhere apparent, though he is doubtlessly far inferior to Signorelli in depth and excellence of conception and execution. In the first pictures by Sodoma we can trace a resemblance to the frescoes of Pinturicchio in the Cathedral library at Siena, and, in the others, features that recall Leonardo da Vinci. — The CHURCH (entrance to the left of the monastery court) which was modernised in the last century, contains little to detain us, beyond the handsome choir stalls and reading-desk, in inlaid work, by *Fra Giov. da Verona* (1502-5). — In the *Libreria* are a door and a cabinet, also beautifully inlaid by the same master. — The visitor should also notice the extensive stables at the back of the monastery, the different sections of which bear the names and arms of the chief towns of Italy, in order that guests might know on arriving where to put up their horses.

About 1½ M. to the E. of Monte Oliveto lies *Chiusure*, commanding beautiful views. It was a populous and prosperous place down to 1348, when the plague swept away nearly all the inhabitants, but is now of no importance. — Hence to S. Giovanni d'Asso, 2½ M., see p. 18.

6. From Florence by Arezzo and Terontola *(Chiusi, Rome)* to Perugia.

103 M. RAILWAY. Express in 4½ hrs., fares 18 fr. 80, 13 fr. 20 c.; ordinary trains in 6¾ hrs., fares 17 fr. 85, 12 fr. 20, 8 fr. 45 c. — To *Arezzo*, 54½ M., in 2¼-4 hrs., fares 10 fr. 10, 7 fr. 5 c., or 9 fr. 60, 6 fr. 55, 4 fr. 55 c.; thence to *Cortona*, 17⅓ M., in 52 min.; fares 3 fr. 15, 2 fr. 25 c., or 3 fr., 2 fr. 5, 1 fr. 40 c. — Those who wish to see Arezzo and Cortona and arrive at Perugia in one day, had better leave Florence in the afternoon or evening and sleep at Arezzo.

The *Express to Rome* quits the Perugia line at TERONTOLA and runs viâ Chiusi, Orvieto, and Orte (R. 7). Passengers for Perugia generally change carriages at Terontola.

Florence, see vol. I. of this Handbook. The train describes a curve round the town and runs along the N. bank of the Arno. By degrees the valley contracts; Fiesole on the height to the left long remains visible. 7½ M. *Compiobbi.* The surrounding heights are barren, the slopes and valley well cultivated; to the left is seen the mountain chain of the Pratomagno. 12½ M. *Pontassieve*, at the influx of the *Sieve* into the Arno; to the left a beautiful glimpse of the valley of the Sieve. The train passes through a short tunnel, and then crosses to the left bank of the Arno. 17½ M. *Rignano;* the train passes through another tunnel and reaches (22 M.) *Incisa*, with a conspicuous castle. The river forces its way here through the limestone rock, whence the name of the village. 25 M. *Figline.* In a palæontological point of view the valley of the Arno near Figline, and farther on, near Montevarchi and Arezzo, is very interesting owing to the great number of fossil bones of the elephant, rhinoceros, mastodon, hippopotamus, hyæna, tiger, bear, etc., which have been found here. This basin seems to have been filled with a fresh-water lake at some remote period.

30 M. **S. Giovanni**, a small town to the left, the birthplace of the celebrated painter *Masaccio* (in 1402; d. at Florence 1443), and of *Giovanni da S. Giovanni* (1590-1636). The *Cathedral* contains pictures by the latter: Beheading of John the Baptist, Annunciation, etc. The sacristy of the church of *S. Maria delle Grazie*, on the old town-wall, contains a Madonna, formerly attributed to Masaccio, and a few other old paintings.

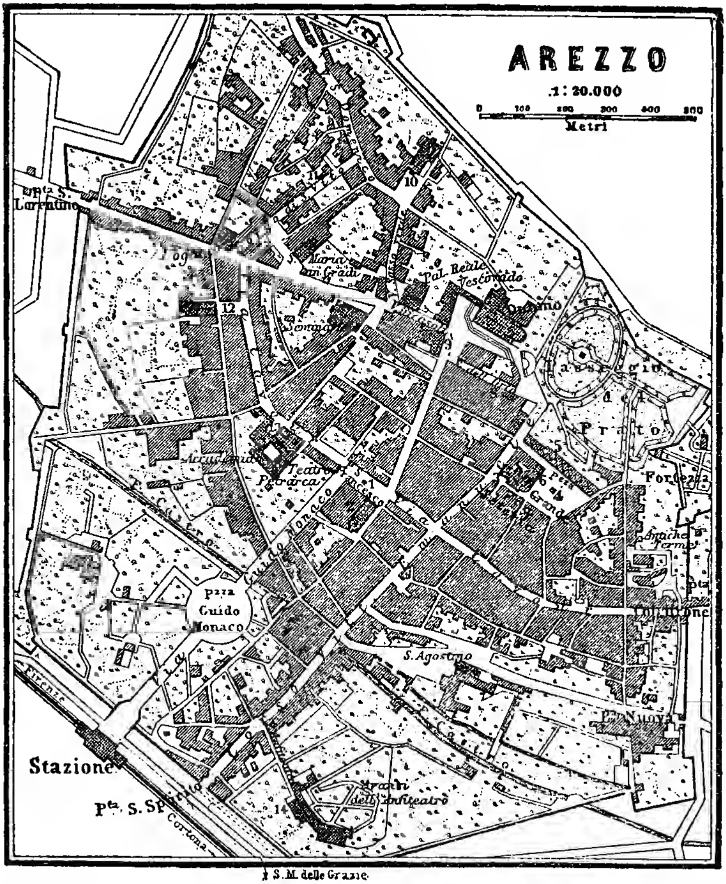
34 M. **Montevarchi** (*Locanda d'Italia*, in the main street), a small town with 9600 inhab. The loggia of the principal church in the piazza is embellished with a richly sculptured relief by *Della Robbia;* opposite is the house of *Benedetto Varchi* (d. 1555), the Florentine historian and independent favourite of Cosmo. The *Accademia di Val d'Arnese* contains a valuable collection of fossil bones (see above).

Views as far as Arezzo on the left. The train ascends, passing through four tunnels, to (39 M.) *Bucine;* the village is close to the line on a hill to the right. Four more tunnels follow in rapid succession; 42 M. *Laterina* and (45 M.) *Ponticino*, beyond which the train gradually ascends to the level of Arezzo, which is visible to the left in the distance. 54½ M. *Arezzo.*

Arezzo. — Inghilterra, Vittoria, opposite each other in the Via Cavour; Cannon d'Oro, unpretending, near the station. — *Caffè dei Constanti*, Via Cavour.

Arezzo (780 ft.), the ancient *Arretium*, the seat of a bishop and a prefect, is a clean and pleasant town with 11,150 (or, including the neighbouring villages, 38,900) inhab., in a beautiful and fertile district, abounding in historical reminiscences.

Arretium was one of the most powerful of the twelve confederate cities of Etruria, and (like Cortona and Perusia) concluded peace with the Romans in the great war of B.C. 310, after which it continued to be an ally of Rome. In 187 the Consul C. Flaminius constructed the *Via Flaminia* from Arretium to Bononia (Bologna), of which traces are still distinguishable. In the civil war Arretium was destroyed by Sulla, but was subsequently colonised *(Colonia Fidens Julia Arretium)*, and again prospered. Its manufactures were red earthenware vases, of superior quality, and weapons. — In the



middle ages the town suffered greatly from the Goths and the Lombards, and at a later date from the party-struggles of the Guelphs and Ghibellines, in which it generally took the part of the latter against the Guelphs of Florence. In the 14th cent. it was for a time subject to the rule of the Tarlati, and in 1337 temporarily, and in the 16th cent. under Cosmo I. finally to that of Florence.

Arezzo was the birthplace of many distinguished men, of whom may be mentioned: *C. Cilnius Maecenas* (d. 9 A.D.), the friend of Augustus and patron of Virgil and Horace; the Benedictine monk *Guido Aretino* (1000-1050), the inventor of our present system of musical notation; *Francesco Petrarca*, the greatest lyric poet of Italy, born of Florentine parents in 1304 (d. 1374); *Pietro Aretino*, the satirist (1492-1557); several members of the noble family of the *Accolti*, jurists and historians, in the 15-17th cent.; *A. Cesalpini*, the botanist and physician (1519-1603); *Franc. Redi*, the physician and humourist (d. 1698). — Arezzo has also produced several artists: *Margaritone* (about 1236), a painter and sculptor of no great importance; *Spinello Aretino* (1318-1410), an able pupil of Giotto, whose style he steadily followed and rendered popular (his best works are in S. Miniato near Florence, in the Campo Santo at Pisa, and in the Palazzo Comunale in Siena); at a later period *Giorgio Vasari* (1512-74), the painter, architect, and biographer of artists. The town, however, never possessed a school of its own. Its requirements in the province of art, which were at their height in the 13-14th cent., were fulfilled by Florentine and Sienese masters, and Giotto, Lippo Memmi, Lorenzelti, and others were employed here.

Leaving the station, we follow the new Via Guido Monaco leading in 5 min. to the Via Cavour. Here, to the right, in the small Piazza S. Francesco, is a *Monument to Count Fossombrone* (b. in Arezzo 1754, d. 1844; Pl. 1; p. 42), and the church of —

S. Francesco (Pl. 2), remarkable for its frescoes, dating from the 15th cent.

In the Choir: *Frescoes by *Piero della Francesca*, the master of Luca Signorelli (best light in the evening). They narrate the legend of the Holy Cross, according to which a seed of the tree of knowledge, planted upon Adam's grave, grew up to be a tree. Solomon caused the tree to be felled and a bridge to be constructed of the wood, of which the Queen of Sheba afterwards discovered the origin. At a later period it was used for making the Holy Cross. The Emp. Heraclius rescued the cross in a battle with the Persians, and it was afterwards re-discovered by St. Helena. All these scenes, from the death of Adam down to the finding of the cross, are pourtrayed by Piero with great technical skill, in which respect, as well as in his appreciation of the nude, he surpassed all his contemporaries. His pictures, however, are stiff and destitute of gracefulness. — The Evangelists on the ceiling have been attributed to Bicci di Lorenzo. — The Nave, recently freed from whitewash, contains frescoes by *Spinello Aretino*, sadly injured. The following pictures are also placed here temporarily: Madonna surrounded by numerous saints, a characteristic work of the Sienese master *Pietro Lorenzetti*, brought from the church of the Pieve (see below); and St. Rochus being invoked during the plague, two pictures by *Bartolommeo della Gatta*, a master who was influenced by Signorelli.

The Via Cavour forms a right angle with the Corso Vittorio Emanuele, the principal street of the town. Ascending this street, we observe on the right the interesting church of —

S. Maria della Pieve (Pl. 3), which is said to have been built at the beginning of the 9th cent. on the site of a temple of Bacchus; tower and facade of 1216. The latter is very peculiar, consisting of four series of columns, distributed with singular incongruity. Ancient sculptures over the doors. The Interior, now undergoing restoration, consists of a nave and aisles with a dome.

The Via di Seteria diverges here from the Corso to the right and leads to the Piazza Grande, embellished with a fountain and a *Monument of Ferdinand III.*, erected in 1822 (Pl. 4). On the N.

side of this square are the *Loggie* (Pl. 5), built by Vasari in 1573. — To the left of the choir of S. Maria della Pieve is situated the —

***Museum** (Pl. 6) in the cloister of the *Fraternità della Misericordia*, with a handsome Gothic façade of the 14th cent. On the first floor are the museum and library.

Visitors ring on the first floor opposite the entrance door.

Rooms I. and II. contain a rich *Palæontological Collection*, chiefly from the vicinity of Arezzo (comp. p. 38). Among the fossils is a stag's head found in the Chiana Valley not far from Arezzo. — Room III. By the wall of the entrance, antique and modern bronzes. Right wall, Roman inscriptions and reliefs. On the wall of egress, antique utensils in bronze. In the centre, *mediæval and antique seals. — Room IV.: fine majolicas dating from the 16th cent.; in the centre an *antique vase, Combat of Hercules and the Amazons. In the cabinets, cinerary urns and other vessels in red clay (vasa Arretina, p. 39). — Room V.: Etruscan cinerary urns. In the centre several antique vases: on one of them the *abduction of Hippodamia by Pelops. To the right a *reliquary of the 15th cent., by *Forzore*, containing the bones of the martyrs Laurentius and Pergentius.

Passing under Vasari's Loggie we now return to the Corso, which we reach just opposite the *Palazzo Pubblico* (Pl. 7). This edifice, built in 1322, and adorned with numerous armorial bearings of the ancient Podestà, has unfortunately been modernised, and is now used as a prison.

A little farther the Via dell' Orto diverges to the left, near the entrance to which, No. 22, a long inscription indicates the house (Pl. 8) in which *Francesco Petrarca* was born, 20th July, 1304, his parents, like Dante, the victims of a faction, having been expelled from Florence (p. 39). In the vicinity rises the —

***Cathedral,** a fine specimen of Italian Gothic, begun in 1177, with later additions; façade unfinished.

The Interior, which has no transept and is of handsome and spacious proportions, contains stained glass *windows, dating from the beginning of the 16th cent., by *Guillaume de Marseille*; the middle window in the choir is modern. In the Right Aisle is the Tomb of Gregory X., by *Margaritone* (? Pisan school). This indefatigable prelate expired at Arezzo, 10th Jan., 1276, on his return from France to Rome, after having proclaimed a new crusade. — On the High Altar, *marble sculptures by *Giovanni Pisano* of 1286: Madonna with SS. Donatus and Gregory, and bas-reliefs from their lives. — In the Left Aisle is the tomb of the poet and physician *Redi* (d. 1698). Near it is the chapel of the *Madonna del Soccorso* with two altars of the *Robbia* school. Farther on, at the E. end of the left aisle, the *Tomb of Guido Tarlati di Pietramala, the warlike bishop of Arezzo, the work of *Agostino* and *Agnolo da Siena*, about 1330, from the design of *Giotto*, as Vasari conjectures, in 16 sections, representing the life of this ambitious and energetic prelate, who, having been elected governor of the town in 1321, soon distinguished himself as a conqueror, and afterwards crowned the Emperor Louis the Bavarian in the church of S. Ambrogio at Milan (d. 1327). — Close to the door of the sacristy is a St. Magdalene, al fresco by *Piero della Francesca*.

In front of the cathedral rises a *Marble Statue of Ferdinand de' Medici*, by *Giovanni da Bologna*, erected in 1595. In the cathedral-square (No. 1) is the *Palazzo Comunale* (Pl. 9), adorned with numerous old armorial bearings.

We now follow the Via Ricasoli, and then turn to the right into

the Via Sassaverde, No. 12, in which, the *Palazzo Capel di Ferro*, contains the small municipal collection of paintings, called the PINACOTECA BARTOLINI (open on week-days 10-3; 1/2 fr.). Among the ancient frescoes, old and modern oil-paintings, and engravings, there is little that is particularly striking; the most noteworthy objects are a *Madonna enthroned, surrounded by saints, by *Luca Signorelli* (painted about 1520), and several works by *Vasari*.

The church of *S. Domenico* (Pl. 10), situated in the Piazza Fossombrone, is adorned with frescoes by Spinello Aretino and others.

In the Borgo di S. Vito, on the right, is the *House of Giorgio Vasari* (No. 27), containing works by the master. The street leads back to the W. end of the Via Cavour (p. 40).

In a small piazza adjoining the Via Cavour stands the church of **S. Annunziata** (Pl. 12), a handsome Renaissance structure chiefly by *Antonio da Sangallo;* the interior, with its tunnel-vaulting, is very picturesque; stained glass of the 15th cent.

Farther on in the Via Cavour is the **Badia** *di S. Fiore* (Pl. 13), also situated in a small piazza, which is now the seat of the *Accademia Aretina di Scienze, Lettere ed Arti*. The LIBRARY, formerly the refectory, contains the Feast of Ahasuerus by *Vasari*, 1548.

At the lower end of the Corso, near the Porta S. Spirito, the Via dell' Anfiteatro (to the left) leads to the church of *S. Bernardo* (Pl. 14); the frescoes in the anterior quadrangle are attributed to *P. Uccello*. From the corridor to the left are seen the insignificant remains of a Roman amphitheatre in the garden.

About 1/2 M. from the Porta S. Spirito (outside which we take the avenue to the left, and then at the corner, after 3 min., the road to the right), is situated the church of **S. Maria delle Grazie**, an edifice of the early Renaissance period, with an elegant porch borne by columns, and a handsome altar, by *Benedetto da Majano (?)*.

From Arezzo to *Città di Castello*, 22 1/2 M. (high-road; see p. 55).

On leaving Arezzo we obtain a beautiful retrospect of the town, from which the cathedral rises picturesquely. The railway and high-road skirt the chain of hills which separate the valleys of the Arno and Chiana from the upper valley of the Tiber. Beyond a tunnel the train crosses the plain in a straight direction to (63 M.) *Frassinetto* and (66 M.) *Castelfiorentino*, the latter situated on a mountain spur. Farther on, to the left, the dilapidated fortress of *Montecchio*. Somewhat farther, the loftily situated *Cortona* becomes visible to the left in the distance.

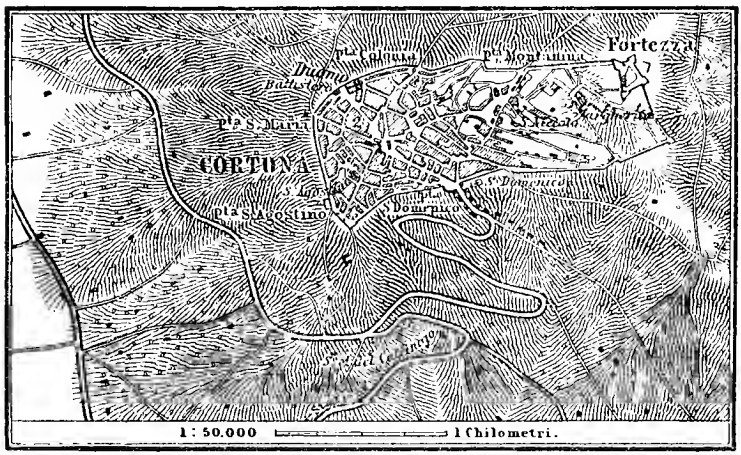
The luxuriant and richly cultivated *Valley of the Chiana*, which was anciently a lake, was a noisome swamp down to the middle of last century. The level was raised and carefully drained, the brooks being so directed as to deposit their alluvial soil in the bottom of the valley. This judicious system was originated by *Torricelli* and *Viviani*, celebrated mathematicians of the school of Galileo, and carried out by the worthy Count *Fossombrone*, who combined the

pursuits of a scholar and a statesman (p. 40). The *Chiana*, Lat. *Clanis*, which once flowed into the Tiber, now discharges most of its waters into the Arno by means of a canal, and only one arm, which joins the Paglia at Orvieto (p. 59), reaches the Tiber.

73 M. *Cortona.* The station lies at the foot of the hill on which the town itself is situated, near the village of *Camuscia.*

A carriage road (¾ hr.; omnibus 1 fr.) ascends to Cortona, passing S. Spirito on the right, and reaching the town on the S. side. Pedestrians cut off the windings by following the old road, which passes the *Madonna del Calcinajo* (a small early Renaissance building by Ant. da Sangallo, with a handsome altar of 1519) and leads to the low-lying S.W. gate of the town (p. 44).

Cortona. — Albergo della Stella, at the W. entrance of the town; Alb. Nazionale, farther up in the Via Nazionale, both clean and good. (Enquiry as to charges had better be made beforehand.)



Cortona, a small, loftily situated town with 9000 inhab. (with neighbouring villages 26,000), above the valley of the Chiana, and not far from the Trasimene Lake, is one of the most ancient cities in Italy. Its situation and views, its Etruscan antiquities, and the number of good pictures it possesses, render it well worthy of a visit.

It appears that the Etruscans, immigrating from the plain of the Po, wrested the place from the Umbrians, and constituted it their principal stronghold when they proceeded to extend their conquests in Etruria. Cortona was one of the twelve confederate cities of Etruria, and with them shared the fate of being converted into a Roman colony. After various vicissitudes and struggles it came under the dominion of Florence in 1410.

Luca Signorelli, one of the most distinguished painters of the 15th cent., was born at Cortona in 1441. He has justly been called a precursor of Michael Angelo. Like his master Piero della Francesca (p. 40), he was a zealous student of anatomy; in the embodiment of the nude, in the conception of movement and foreshortening he surpasses all his contem-

poraries. On the other hand, his deficiency of refined pictorial sentiment forbids the full development of plastic vigour in his pictures. He therefore prefers extensive fresco-paintings as a suitable field for his abilities to easel-pictures. Frescoes of this kind he has executed in the Sixtine Chapel at Rome (1508; p. 291), at Monte Oliveto (1497; p. 37), and at Orvieto (1499; his principal work, p. 61). At his native town, where he held several municipal appointments and lived almost constantly the twenty last years of his life (d. 1523), a number of works by his hand are still preserved, none of which, however, are of much importance. — Cortona was also the birthplace of *Pietro Berettini*, surnamed *Pietro da Cortona* (1596-1669), the painter and decorator, who was chiefly employed at Rome and Florence.

From the S. entrance of the town, which we have reached by the road, the Via Nazionale leads in 3 min. to a semicircular terrace on the left, commanding an unimpeded view of part of the Trasimene Lake and the surrounding heights. On the right is the church of —

S. Domenico, dating from the beginning of the 13th cent.; on the left wall an altar-piece by *Lorenzo di Niccolò* (1440), Coronation of the Virgin, presented by Cosmo and Lorenzo de' Medici; on the right, a *Madonna with four saints and angels, by *Fra Angelico;* on the left, a *Madonna with St. Petrus Martyr and a Dominican monk, by *Luca Signorelli* (1515).

The Via S. Margherita, which ascends steeply to the right, see p. 45. The Via Nazionale leads straight to the Piazza Vittorio Emanuele, where the *Municipio* is situated. Here, to the left, diverges the Via Guelfi, in which are situated, to the right, a beautiful palazzo of the 16th cent., and lower down the church of *S. Agostino*, with a Madonna and saints by Pietro da Cortona (beyond this the street leads to the S.W. gate, Porta S. Agostino, p. 43).

Turning to the right from the Piazza Vitt. Em., we immediately reach the small Piazza Signorelli, where we observe, opposite to us, the Palazzo Pretorio, and on the left an ancient Marzocco (lion).

The *Palazzo Pretorio* (Pl. 2), with numerous armorial bearings of old magistrates, is now occupied by various public offices, and contains the *Accademia Etrusca*, founded in 1726, which possesses a *Museum of Etruscan Antiquities, well worth visiting. (Fee 1-1½ fr. to the custodian who lives close by.)

The gem of the collection is a circular Etruscan **Candelabrum (lampadario)*, made to hold 16 lights; on the lower side in the centre a Gorgoneum, surrounded with a combat of wild beasts; then waves with dolphins; and finally eight ithyphallic satyrs alternately with eight sirens; between each lamp a head of Bacchus. — An encaustic painting on lavagna-stone, '*Polyhymnia*', said to be ancient. — Remarkable *Etruscan bronzes*, a *votive hand* with numerous symbols, *vases*, *urns*, *inscriptions*, etc.

The Ponbuni Library, in the same building, possesses a fine MS. of Dante.

The Via Casali descends from the Palazzo Pretorio to the —

*Cathedral, a handsome basilica, ascribed to *Antonio da Sangallo*, altered in the 18th cent. by the Florentine *Galilei*.

The Choir contains a Descent from the Cross, and *Institution of the Last Supper, with predella, by *Luca Signorelli*. To the left of these a Pietà, by the same master. — In the Sacristy, a Madonna by the same. To the left of the choir, an ancient sarcophagus, representing the contest of Dionysus against the Amazons, erroneously supposed to be the tomb of the Consul Flaminius (p. 46).

Opposite the cathedral is the *Baptistery*, formerly a *Jesuit Church*. It contains two pictures by *Luca Signorelli*, the Conception and Nativity, and three by *Fra Angelico da Fiesole*, the Annunciation and two predelle, representing scenes from the life of the Virgin and S. Domenico.

Passing the colonnades of the theatre in the Piazza Signorelli, we follow the Via Dardano in a straight direction to the Porta Dardano, where we obtain the best survey of the *Ancient Etruscan Town Walls, constructed of huge blocks, and for the most part well preserved, which surround the town in a circumference of about 2860 yds., and along the outside of which we may descend.

Ascending the Via S. Margherita from S. Domenico, we reach (20 min.) the hill commanding the town, on which are situated the church of S. Margherita, and a dilapidated fortress (see below). — About halfway up, the Via delle Santucce diverges to the left, and leads in a few minutes to the church of *S. Niccolò*, with a small entrance court planted with cypresses.

The Interior (½ fr.) contains a freely restored fresco and an altar-piece, painted on both sides (in front the Body of Christ borne by angels and surrounded by saints; at the back, Madonna della Seggiola with SS. Peter and Paul), by *Luca Signorelli*. — The sacristan will point out a direct route, ascending hence by steps to S. Margherita.

The church of S. Margherita, a Gothic building by *Niccolò* and *Giovanni Pisano*, possesses a handsome rose window, which has of late been partially renewed and enlarged. In the high-altar is the tomb of the saint (13th cent.); the silver front with the golden crown was presented by *Pietro da Cortona*. — The visitor should not omit to ascend somewhat higher to the old *Fortezza, 2165 ft. in height (trifling fee), from the walls of which the noble prospect is entirely uninterrupted, except at the back, where it is bounded by the mountain-chain (*Alto di S. Egidio*, 3432 ft.).

Besides the town-walls, there are several less interesting antiquities: an ancient vault beneath the *Palazzo Cecchetti;* near S. Margherita, remains of *Roman Baths*, erroneously called a '*Temple of Bacchus*'; outside the gate of S. Agostino, an Etruscan tomb, the '*Grotta di Pitagora*'.

The visitor may (by presenting a visiting-card) possibly obtain access to the private collection of Sign. *Colonnese* in the Palazzo Madama, Via Nazionale 5: beautiful half-length picture of St. Stephen and a Nativity by *Luca Signorelli*, a picture of the German school, and two Italian works of the 15th century.

76 M. **Terontōla,** an unimportant place near the N.W. angle of the Trasimene Lake, is the junction of the lines to Chiusi, Orte, and Rome (see R. 8), and to Perugia and Foligno. Passengers in the latter direction change carriages here.

The **Lago Trasimeno,** the ancient *Lacus Trasimenus* (846 ft.), is 30 M. in circumference, and at places 8 M. in breadth, and is surrounded by wooded and olive-clad slopes, which as they recede rise to a considerable height. The lake contains three

small islands, the *Isola Maggiore* with a monastery, the *Isola Minore* near Passignano, and the *Isola Polvese* towards the S.; on the W. side an eminence abuts on the lake, bearing the small town Castiglione del Lago (p. 57). Its shores abound with wild-fowl, and its waters with eels, carp, and other fish. The brooks which discharge themselves into the lake gradually raise its bed. The greatest depth, formerly 30-40 ft., is now 20 ft. only. In the 15th cent. a drain (emissarius) conducted the water into a tributary of the Tiber. In ancient times the area of the lake appears to have been smaller. A project for draining it entirely, formed by Napoleon I., is still frequently canvassed.

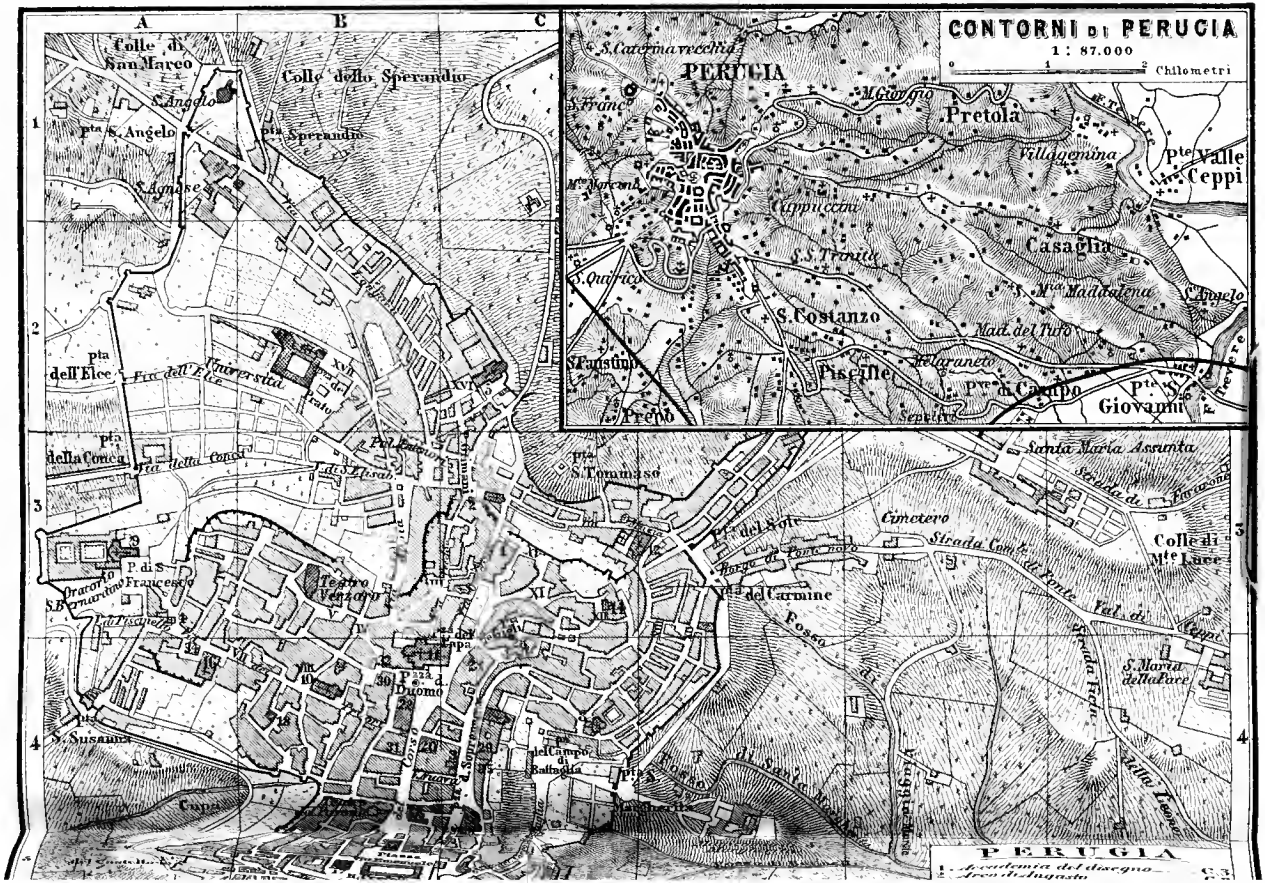
The reminiscence of the sanguinary victory which *Hannibal* gained here over the Roman consul *C. Flaminius* in May, B.C. 217, imparts a tinge of sadness to this lovely landscape. It is not difficult to reconcile the descriptions of Livy (22, 4 et seq.) and Polybius (3, 83 et seq.) with the present appearance of the lake. In the spring of 217 Hannibal quitted his winter-quarters in Gallia Cisalpina, crossed the Apennines, marched across the plains of the Arno, notwithstanding an inundation, devastating the country far and wide in his progress, and directed his course towards the S., passing the Roman army stationed at Arezzo. The brave and able consul followed incautiously. Hannibal then occupied the heights which surround the defile extending on the N. side of the lake from Borghetto to Passignano, upwards of 5 M. in length. The entrance at Borghetto, as well as the issue at Passignano, were easily secured. Upon a hill in the centre (site of the present Torre) his principal force was posted. A dense fog covered the lake and plain, when in the early morning the consul, ignorant of the plan of his enemy, whom he believed to be marching against Rome, entered the fatal defile. When he discovered his error, it was too late: his entire left flank was exposed, whilst his rear was attacked by the hostile cavalry from Borghetto. No course remained to him but to force a passage by Passignano, and the vanguard of 6000 men succeeded in effecting their egress (but on the following day were compelled to surrender). The death of the consul rendered the defeat still more disastrous. The Romans lost 15,000 men, while the remaining half of the army was effectually dispersed; and the Roman supremacy in Italy began to totter. The slaughter continued for three hours. From the Gualandro two small brooks fall into the lake. One of these, crossed by the road, has been named Sanguinetto in reminiscence of the streams of blood with which it was once discoloured.

The line skirts the lake, and passes through a tunnel. 84½ M. *Passignano.* Two more tunnels. Then (90 M.) *Magione*, a borough with an ancient watch-tower of the period of Fortebraccio and Sforza. 96 M. *Ellera.* On the left Perugia is visible picturesquely situated on the heights.

103 M. *Perugia.* Omnibus to the town (1 fr.) in great request, so that no time should be lost in securing a seat (no cabs); to the Albergo di Perugia a drive of ¼ hr., to the top of the hill 25-30 min. (Before the first bend of the road to the left, a good path to the right ascends to the town in 20 min.)

7. Perugia.

Hotels. *Albergo di Perugia, at the lower entrance of the town (15 min. drive from the station), new, first class, with an uninterrupted


CONTORNI di PERUGIA
1 : 87.000
Chilometri
PERUGIA
Pretola
Casaglia
Villagemina
Pte Valle Ceppi
S. Costanzo
Piscille
Colle di San Marco
Colle dello Sperandio
Pta S. Angelo
Pta Sperandio
Pta dell'Elce
Pta della Conca
Pta S. Tommaso
Pta del Sole
Pta del Carmine
Pta S. Pietro
Pta Eburnea
Pta Trasimena
Pta Cornea
Pta Marzia
Pta Romana
Pta Sole
Pta Santa Susanna
Teatro Venzaro
Duomo
Cimetero
Colle di Mte Luce
S. Maria della Pace
Santa Maria Assunta
Strada Comunale del Ponte Rio
Strada Ferrata
Fosso
Via di Santa Margherita
Via Cortonese
Via Tiberina
Via Ulpia Traiana
Via Appia
Via Flaminia
Via Amerina
Via Perugina
Via Tuderte
Via Cassia
Via Aurelia
Via Clodia
Via Ciminia
Via Annia
Via Latina
Via Labicana
Via Prenestina
Via Tiburtina
Via Salaria
Via Nomentana
Via Pinciana
Via Flaminia
Via Portuense
Via Ostiense
Via Appia Nuova
Via Appia Antica
Via Ardeatina
Via Aurelia Antica
Via Cassia
Via Clodia
Via Ciminia
Via Annia
Via Latina
Via Labicana
Via Prenestina
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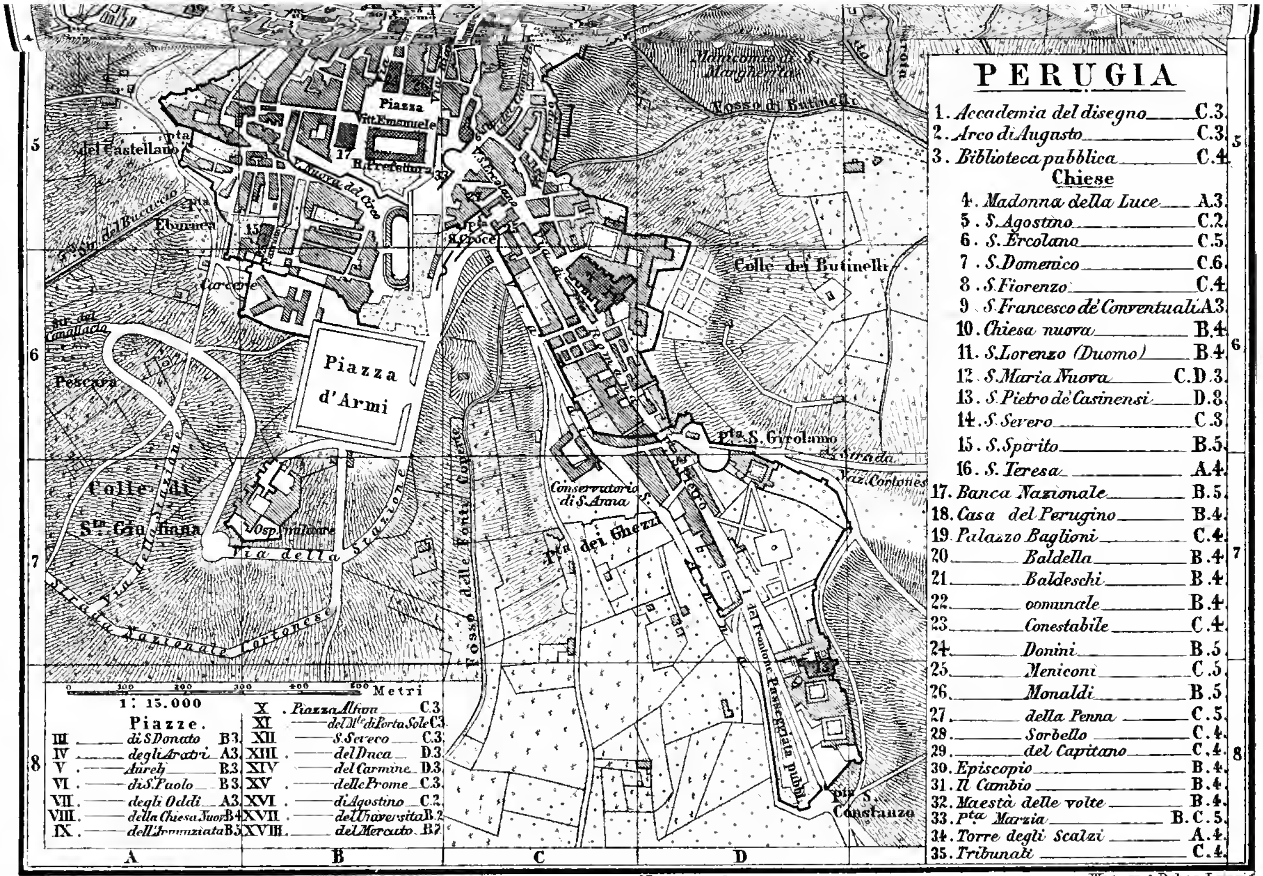
Via Appia Nuova
Via Appia Antica
Via Ardeatina
Via Aurelia Antica



Geograph. Anstalt von Wagner & Debes, Leipzig

view, English landlady; rooms not always obtainable unless previously ordered. — *Grande Bretagne, same proprietor, 10 min. drive farther up, at the beginning of the Corso, R. 2 fr. and upwards, L. 1/2, A. 1/2, D. 3-4 fr. — Second class: Albergo di Belle Arti, Via Cappellari, a side-street of the Corso.

Restaurant. *Progresso*, Piazza Sopramura, near Via Nuova.

Cafés. **Baduel*, *Trasimeno*, both in the Corso; *Melinelli*, in the Piazza S. Lorenzo, opposite the Cathedral fountain; also a pleasant Café under the arcades of the Prefettura, with view.

Post-Office: Via Riaria, 33. — *Telegraph Office* at the Prefettura, in the Piazza Vittorio Emanuele. — *Diligence Office*, Corso 38.

Perugia is well adapted for a summer resort, and apartments are not expensive. — One day, or a day and a half at least should be devoted to the town. As a guide (not indispensable) *Giovanni Scalchi* is recommended, but dilettanti are cautioned against purchasing his 'antiquities'; also *Al. Rotoni.*

Perugia, the capital of the province of Umbria, with 16,700 inhab. (including the villages 49,500), residence of the prefect, of a military commandant, and a bishop, and the seat of a university, lies on a group of hills about 1300 ft. above the valley of the Tiber (1707 ft. above the level of the sea). The town is built in an antiquated style, partly on the top of the hill, and partly on its slope. Numerous buildings of the 14th and 15th cent. (when the town was in the zenith of its prosperity), the paintings of the Umbrian school, and the fine and extensive views of the peculiar scenery, render Perugia one of the most interesting places in Italy.

Perusia was one of the twelve Etruscan confederate cities, and not less ancient than Cortona, with which and Arretium it fell into the hands of the Romans, B. C. 310. It subsequently became a municipium. In the war between Octavianus and Antony, who in the summer of 41 occupied Perusia, and after an obstinate struggle was compelled by the former to surrender (bellum Perusinum), the town suffered severely, and was finally reduced to ashes. It was afterwards rebuilt and became a Roman colony under the name of *Augusta Perusia.* In the 6th cent. it was destroyed by the Goth Totila after a siege of seven years. In the wars of the Lombards, Guelphs, and Ghibellines it also suffered greatly; in the 14th cent. it acquired the supremacy over nearly the whole of Umbria, but in 1370 was compelled to surrender to the pope. Renewed struggles followed, owing to the conflicts between the powerful families of Oddi and Baglioni. In 1416 the shrewd and courageous Braccio Fortebraccio of Montone usurped the supreme power, whence new contests arose, until at length Giovanni Paolo Baglioni surrendered to Pope Julius II. Leo X. caused him to be executed at Rome in 1520. In 1540 Paul III. erected the citadel, '*ad coercendam Perusinorum audaciam*', as the inscription, destroyed during the last revolution, recorded. In 1708 the town was captured by the Duke of Savoy, on 31st May 1849 by the Austrians, and in 1860 by the Piedmontese.

Umbrian School of Painting. As early as the time of Dante an Umbrian artist, the miniature painter Oderisi of *Gubbio*, was celebrated, and art was practised in Gubbio, *Fabriano*, *Perugia*, etc. The neighbouring Siena doubtless exercised an influence on the prevailing style of art, which was confirmed by the situation of the towns, the character of their inhabitants, and the religious atmosphere diffused by Assisi and Loreto. Neither dramatic power, nor wealth of imagination is to be found in the Umbrian style, its characteristic features being reverie, tranquillity, and gentleness of sentiment. The men pourtrayed often appear destitute of individuality and vigour, the female figures, on the other hand, excite our admiration owing to their winning and devout expressions. Technical improvements seem to have been introduced but slowly, but the old style was thoroughly cultivated and rendered more attractive by frequent use of decorative adjuncts.

Setting aside the painters of the 14th cent., who were dispersed among various small towns, we find that *Ottaviano Nelli* of *Gubbio* (15th cent.) was the first able representative of this school. Works by this master are preserved both at his native town and at Foligno. Nelli was, however, eclipsed by *Gentile da Fabriano* (b. about 1360-70), who probably had studied the Sienese masters in his youth, and who afterwards undertook long journeys (e. g. to Venice and Rome), thus establishing his reputation throughout Italy. His style not unfrequently resembles the Flemish. Besides Gubbio and Fabriano, other Umbrian towns possessed local schools of painting, such as *Camerino* and *Foligno*. The latter, about the middle of the 15th cent., gave birth to *Niccolò Alunno*, a man of limited ability, which, however, he cultivated to the utmost. His prevailing theme is the Madonna, to whose features he imparts beauty in happy combination with reverie; and in this department he may be regarded as the precursor of Perugino and Raphael.

Meanwhile PERUGIA, the largest city in this district, by no means remained idle. In this wider and more enterprising field the old conventional styles were soon abandoned as unsatisfactory, and the necessity of adopting the Florentine style was urgently felt. In the latter half of the 15th century *Benedetto Buonfigli* was the first master who strove to throw aside the local style of painting, and the same effort was made by *Fiorenzo di Lorenzo*, a younger master and perhaps a pupil of Benedetto.

This improved style was brought to maturity by PIETRO VANNUCCI of Città della Pieve (1446-1524), surnamed PERUGINO, after the chief scene of his labours, a master to whom the Umbrian school is chiefly indebted for its fame. Perugia was, however, by no means the only sphere of his activity. He repeatedly spent years together in Florence, and was employed for a considerable time in Rome. His endeavours to overcome the defects of his native school were crowned with success. In Verrocchio's studio in Florence he was initiated into the secrets of perspective and the new mode of colouring, and in both respects attained consummate skill. Down to the beginning of the 16th cent. his excellence continued unimpaired, as his frescoes in the Cambio, and his Madonna and saints (No. 38) in the Gallery at Perugia sufficiently prove. During the last twenty years of his life, however, his works show a falling off, occasioned, doubtlessly, by his accepting more orders than he could conscientiously execute, whereby his art was degraded to a mere handicraft. He seems, indeed, to have had more studios than one at the same time, as for example in 1502-5 both at Florence and Perugia, in the latter of which the young Raphael was employed.

Another great master of the Umbrian school, vying with Perugino, is BERNARDINO BETTI, surnamed PINTURICCHIO (1454-1513). Although he exercised no considerable influence on the progress of Italian art, and introduced no striking improvements like Leonardo, and others, yet he thoroughly understood how to utilise the traditional style and the current forms, and was marvellously prolific as a fresco painter. The Vatican and Roman churches, the Cathedral library at Siena, and the Collegiate church at Spello, are the chief scenes of his activity. — Amongst the younger contemporaries of Perugino we must next mention *Giovanni di Pietro*, surnamed *Lo Spagna* after his native country, whose paintings are hardly inferior to the early works of Raphael, and who, in common with all the Umbrian masters, exhibits great ease of execution.

Other assistants of Perugino, but of inferior merit, were *Giannicola di Paolo Manni* (d. 1544) and *Eusebio di S. Giorgio*. The latter was so successful in imitating Raphael in superficial respects, that several of his pictures, amongst others the Adoration of the Magi in the picture gallery at Perugia (No. 8), have been attributed to Raphael himself. Of *Sinibaldo Ibi* and *Tiberio d'Assisi*, who flourished during the first twenty years of the 16th cent., little is known, and their works are rare. *Gerino of Pistoja* seems to have been a good painter of the average class, and the works of *Domenico di Paris Alfani*, a friend of Raphael, possess considerable attraction. These last masters, however, show little individuality,

and before the middle of the 16th century the Umbrian school was completely merged in those of Rome and Florence.

At the entrance to the upper part of the town, on the site of the citadel, which was removed in 1860, extends the PIAZZA VITTORIO EMANUELE (Pl. B, 5), in which rises the *Prefettura*, a simple and handsome modern building, adorned with arcades on the ground-floor. The garden terrace affords a *superb view of the Umbrian valley with Assisi, Spello, Foligno, Trevi, and numerous other villages, enclosed by the principal chain of the Apennines extending from Gubbio onwards; the Tiber and part of the lower quarters of Perugia are also visible. (A band plays here twice a week.)

Northwards from the Piazza Vittorio Emanuele runs the Corso to the left, leading to the Cathedral square; and the Via Riaria to the right, leading to the Piazza Sopramura (p. 53).

We follow the CORSO to the left, which is the busiest and handsomest street in the town. No. 241, on the right, is the *Palazzo Baldeschi* (Pl. 21; B, 4), on the 2nd floor of which is preserved a *drawing by Raphael (Pinturicchio?) for the 5th fresco in the library of the cathedral of Siena (p. 28; fee ½ fr.).

On the left, farther on, is No. 249, the ***Collegio del Cambio** (Pl. 31; B, 4), the old chamber of commerce, containing frescoes by *Perugino*, dating from his best period, 1500. (Custodian ½ fr.; best light in the morning.)

These frescoes adorn the *SALA DEL CAMBIO: on the right, Sibyls and Prophets; above, God the Father; on the left, heroes, kings, and philosophers of antiquity; opposite, the Nativity and Transfiguration; on a pillar to the left, the portrait of Perugino; the whole surrounded by admirable arabesques. Raphael is said to have been one of Perugino's pupils who assisted in the execution of these frescoes, and whose handiwork is traceable in the arabesques on the ceiling. Perugino received 350 ducats for his work from the guild of merchants. The carved and inlaid work ('tarsia') of the judicial benches, doors, etc., by *Antonio Mercatello*, which are amongst the finest Renaissance works of the kind, also deserve notice. — The adjacent CHAPEL contains an altar-piece and frescoes by *Giannicola Manni*.

Immediately adjoining the Collegio is the ***Palazzo Pubblico** (or *Comunale*, Pl. 22; B, 4), a huge edifice of 1281 and 1333, recently skilfully restored, with its principal façade towards the Corso and a second towards the Piazza del Duomo. It is adorned with fine windows, a handsome portal, and Gothic sculptures (the armorial bearings of the allied town, saints, etc.). In the group of animals over the chief entrance, the griffin represents Perugia, while the wolf, overcome by it, is Siena. The victory gained by the Perugians in 1358 over the Sienese is also commemorated by trophies (chains, bars of gates) on the portal in the Piazza del Duomo. In the Sala della Prefettura (third story, entrance from the Corso) are damaged frescoes from the history of St. Herculanus and St. Louis of Toulouse by Bonfigli.

In the PIAZZA DEL DUOMO (Pl. B, 4) rises the ***Fonte Maggiore*, dating from 1277, and one the finest fountains of that period in

Italy. It consists of three admirably constructed basins, adorned with numerous biblical and allegorical figures in relief, executed by *Niccolò* and *Giovanni Pisano* and *Arnolfo del Cambio* (1280; two of the statuettes are modern substitutes). — The W. side of the piazza is occupied by the *Episcopal Palace* (Pl. 30), behind which is the so-called *Maestà delle Volte* (Pl. 32), a relic of the former Palazzo del Podestà, which was burned down in 1329 and again in 1534.

The **Cathedral** *of S. Lorenzo* (Pl. 11; B, 4), dating from the 15th cent., is externally unfinished. Adjoining the entrance from the Piazza del Duomo is a pulpit.

The **Interior**, consisting of nave and aisles with a short transept, is of spacious but heavy dimensions. — At the beginning of each aisle is a chapel. On the right (of the principal entrance) is the CAPPELLA S. BERNARDINO, with a Descent from the Cross, the master-piece of *Baroccio*, executed in 1569; the painted window representing the Preaching of St. Bernardino of Siena is by *Constantino di Rosato* and *Arrigo Fiammingo* of Malines, 1565; it was restored in 1863. — On the left is the CAPPELLA DELL' ANELLO, which down to 1797 contained the celebrated Sposalizio by Perugino, now in the museum of Caen in Normandy. In both the chapels are beautifully carved stalls, as also in the choir. — In the RIGHT TRANSEPT, a marble sarcophagus containing the remains of Popes Innocent III. (d. 1216), Urban IV. (d. 1264), and Martin IV. (d. 1285). — The adjoining WINTER-CHOIR contains an *altar-piece by *Luca Signorelli:* Madonna with SS. John the Baptist, Onuphrius the Hermit, Stephen, and a bishop as donor. Below the 2nd window to the left: Christ imparting His blessing, and saints, by *Lodovico Angeli.*

In the LIBRARY are preserved precious MSS., such as the Codex of St. Luke of the 6th cent., in gold letters on parchment.

On the W. and N. side of the Cathedral is situated the PIAZZA DEL PAPA (Pl. B, C, 3, 4), so named from the bronze statue of *Julius III.* by Vinc. Danti (1556). — Opposite the W. portal of the Cathedral, Nos. 8-10, is the *Palazzo Conestabile;* the small gallery which it contained is now dispersed, and the celebrated Madonna by Raphael was sold to the Emperor of Russia in 1871 for 350,000 fr.

From the N. angle of the Piazza del Papa the Via Vecchia descends to the **Arco di Augusto* (Pl. 2; C, 3), an ancient town-gate with the inscription *Augusta Perusia.* The foundations date from the Etruscan period, and the upper portion from that subsequent to the conflagration. From this point the direction of the walls of the ancient city, which occupied the height where the old part of the present town stands, may be distinctly traced. Considerable portions of the wall are still preserved.

The small space in front of the Arco di Augusto is called the PIAZZA GRIMANI (Pl. C, 3); to the left is the *Palazzo Antinori,* dating from 1758. — A little to the N. lies the church of *S. Agostino* (Pl. 5; C, 2), containing several pictures by Perugino and other Umbrian Masters, and handsome choir-stalls.

From the Palazzo Antinori the Via de' Pasteni leads in a few minutes to the **University** (Pl. B, 2), established in 1320 in a monastery of Olivetans, which was suppressed by Napoleon. It possesses

a small *Botanic Garden*, *Natural History* and *Art History Collections*, a *Museum of Etruscan and Roman Antiquities*, and a *PICTURE GALLERY consisting of works which have been collected since 1863 from suppressed churches and monasteries. This collection is of high value to the student of the Umbrian School.

The chief works are exhibited in the old monastery church. ENTRANCE (daily 9-12 a. m.; fee ½ fr.) either from the small Piazza del Prato, or, more frequently, by the entrance of the University. We pass through the CORRIDOR, the walls of which are covered with Etruscan inscriptions, enter the first door on the right, and traverse two oblong ANTE-CHAMBERS, in the first of which are inferior later paintings, and in the second works of the early Sienese School.

PRINCIPAL SALOON. (Catalogues for the use of visitors are placed in each room. The numbers begin from the large church-door.) 1. *Bonfigli*, The standard of St. Bernardino of Siena, Christ blessing the saint; several other pictures by the same master, but of no great importance; 2. *Perugino*, Transfiguration (from the master's best period); 4. *Boccati da Camerino*, Madonna and saints, with predella, 1446 (completely painted over); 5. *Domenico Alfani*, Madonna with angels and saints, 1524 (Raphael's influence is perceptible in the Child's head); without number, *Pinturicchio*, St. Augustine; above it, 6. *Perugino*, S. Giacomo della Marca (about 1512); 8. *Eusebio di S. Giorgio*, Adoration of the Magi (often said to be a Raphael). — 7. *Perugino*, Madonna, a later, inferior work; an early Christian sarcophagus (on the frieze a representation of Jonah and the whale; below, Christ enthroned and nine apostles), which formerly contained the bones of St. Ægidius, successor of St. Francis of Assisi; 22. *Taddeo Bartoli*, Coronation of the Virgin, 1403; *23, 41. *Perugino*, Fragments of a large altar-piece belonging to the church of S. Agostino, Nativity and Baptism of Christ (Nos. 24, 42, 56 belong to the same picture); 25. *Spagna*, Madonna enthroned and saints, which affords a good example of the master's ability in combining different styles, and at once recalls Perugino, Pinturicchio, and Raphael; 26. *Giamic. Manni*, Christ in Glory; 27, 28. (reversible) *Perugino*, Coronation of the Virgin, Christ Crucified; 29. *Fiorenzo di Lorenzo*, Madonna and saints. — *30. *Pinturicchio*, altar-piece, Madonna with the Child and the youthful St. John, SS. Augustine and Jerome (with the lion); above, Annunciation and the Body of Christ borne by angels, 1498, one of the best works of the master; 164. *Perugino*, Martyrdom of St. Sebastian, 1518 (chiefly done by his pupils). — 31. *Perugino*, Madonna and saints; *35. *Perugino*, Madonna blessing six monks, 1489; *39. *Fiorenzo di Lorenzo*, Adoration of the Magi (sometimes ascribed to Perugino and Ghirlandajo); 41. *Perugino*, Baptism of Christ (see above, No. 23). — 44, 65. *Bernardino da Perugia*, Coronation of the Virgin, and Madonna with saints (partly painted under the influence of Raphael); 47. *Piero della Francesca*, Madonna and saints; 49. *Spagna*, Lunette, God the Father and angels; 51. *Bonfigli*, Annunciation. — 59. *Domenico* or *Orazio Alfani*, Holy Family (del Carmine), after a composition by Raphael which is now in Lille, and of which a photograph is shown. — 75. *Nic. Alunno*, Annunciation, with a striking figure of Gabriel. In the centre an early Christian altar.

On the other side of the ante-chambers (see above) are two more rooms. I. ROOM: 185, 186, 190, 191. *Bonfigli*, Angels; 151. *School of Siena*, Madonna; to the right: 153. *Sinibaldo Ibi*, Lunette: Annunciation, 1528; Adoration of the Child, a fresco by *P. Perugino*, from the church of S. Francesco del Monte; Madonna, fresco by *Lo Spagna*, 1520; frescoes from S. Severo; miniatures of the 14th and 15th cent.; accessories to an altar-piece, probably by *Luca Signorelli*, representing in seven pictures scenes from the lives of SS. Bernardino of Siena, Francis, Lawrence, etc. — II. ROOM, to the right: 206. *Benozzo Gozzoli*, Madonna and SS. Peter, John the Bapt., Jerome, and Paul, 1456, an able work of the master; below it, a Resurrection; 207. *Fiorenzo di Lorenzo*, Madonna enthroned with saints and two donors; 209, 210, 221, 227. Representations of legends

School of Mantegna; 220. *Fiesole*, Miracles of St. Nicholas of Bari; above it, unnumbered, *Fiesole*, Annunciation; 216, 223, 229. *Fiesole*, Madonna and saints; 236. *Raphael* (?). Madonna; 237. *Perugino*, Circumcision of Christ; 247. Same, Adoration of the Magi; *Domenico Bartolo*, Altar-piece. Below, an autograph letter of Perugino.

The first floor contains the ANTIQUARIAN MUSEUM. On the staircase and in the passages, Etruscan cinerary urns and Latin inscriptions. Contents of the rooms similar. In the 1st Room the longest Etruscan inscription known, consisting of 45 lines, as yet undeciphered, and ancient Etruscan sculptures. 2nd Room: Mediæval coins and other objects. 3rd Room: Ancient bronzes, among which are bronze and silver plates, found in 1810, appurtenances of a chariot, or, as is now supposed, from a tomb. 4th Room: Terracottas and several painted vases. Lid of a sarcophagus, Death seizing his victims. 5th Room: Cinerary urns of terracotta with traces of painting. In the centre a sarcophagus of terracotta, with sacrificial procession.

The other scientific collections are of little value. Two of the corridors contain casts of ancient and modern sculptures.

Near the Gate of S. Angelo (Pl. A, 1), to which the Via Longara leads from the Piazza Grimani, is situated the architecturally interesting church of *S. Angelo*, a circular structure with 16 antique columns in the interior, in the style of S. Stefano Rotondo in Rome, probably dating from the 6th cent., with additions of a later period. — On the other (S.) side of the Longara is *S. Agnese*, adorned with frescoes from the later period of Perugino and his pupils.

Ascending from the Piazza Grimani (p. 50) by the Monte di Porta Sole to the S.E. (or from the Piazza del Papa, p. 50, by the Via Bontempi to the E.), crossing the Piazza de' Gigli, and then taking the first side-street (Via di S. Severo) to the left, we reach ***S. Severo** (Pl. 14; C, 3), formerly a monastery of the order of Camaldoli, now a college, in the chapel of which *Raphael* painted his first fresco, probably in 1505, having left Perugino's school the year before, and gone to Florence.

The fresco, which was seriously damaged, and of late has been restored by Consoni, resembles the upper part of Raphael's Disputa in the Vatican; above, God the Father (obliterated) with three angels and the Holy Ghost: below, the Redeemer and the saints Maurus, Placidus, Benedict, Romuald, Benedict the Martyr, and John the Martyr. The inscription (added at a later period) runs thus: *Raphael de Urbino dom. Octaviano Stephano Volaterrano Priore Sanctam Trinitatem angelos astantes sanctosque pinxit, A. D. MDV.* At the sides, lower down, St. Scholastica, St. Jerome, St. John Ev., St. Gregory the Great, Boniface, and St. Martha, by *Pietro Perugino*. Inscription: *Petrus de Castro Plebis Perusinus, tempore domini Silvestri Stephani Volaterrani a destris et sinistris div. Christipherae sanctos sanctasque pinxit A. D. MDXXI.*

A vaulted passage under the clock of the Palazzo Pubblico (p. 49) leads from the Corso to the VIA DE' PRIORI, the best route to the sights of the W. quarter of the town. The Via Deliziosa, diverging to the left near the small piazza in front of the *Chiesa Nuova* (Pl. 10; B, 4), contains (Pl. 18) the *House of Perugino* (?).

We continue to descend the Via de' Priori, passing the mediæval *Torre degli Sciri*, or *degli Scalzi* (Pl. 34; A, 4), and the *Madonna della Luce* (Pl. 4), a pleasing little Renaissance church of 1518, and reach an open space on the right. Opposite us here rises the —

***Oratorio di S. Bernardino** (*Confraternità della Giustizia*, Pl. A, 3). The façade, executed by *Agostino d'Antonio*, a Florentine sculptor, in 1459-61, is a magnificent polychromic work, in which both coloured marble and terracotta are employed, while the ground of the numerous and very elaborate sculptures is also coloured. A picture in the interior, representing the festival of the church, contains an admirable view of the façade.

Immediately adjacent is the church of **S. Francesco dei Conventuali**, or *del Prato* (Pl. 9; A, 3), a Gothic edifice of about 1230, modernised in the last century.

The INTERIOR contains several pictures by the *Alfani* and other masters of the Umbrian school, and also a copy by *Cav. d'Arpino* of Raphael's Entombment (now in the Borghese Gallery at Rome, p. 187), which was originally painted for this church. — A wooden reliquary in the Sacristy contains the bones of the Condottiere *Braccio Fortebraccio*, killed during the siege of Aquila, 5th June 1424, a few months after his rival Storza had been drowned in the Pescara.

Cavaliere Guardabassi's Collection of Etruscan Antiquities, contained in his house near the Teatro Verzaro (Pl. B. 3), is worthy of a visit.

To the E. of the Corso, and parallel with it, stretches the PIAZZA DEL SOPRAMURO (Pl. C, 4), resting on extensive substructions, part of which belong to the ancient Etruscan town walls. — On the E. side of the Piazza rises the *Palazzo del Capitano del Popolo*, afterwards the *Palazzo del Podestà* (Pl. 29), dating from 1472; adjoining it is the old University, built in 1483; both edifices are now occupied by courts of justice (Pl. 35). Opposite, at the corner of the Via Nuova, is the *Biblioteca Pubblica* (Pl. 3; C, 4), containing 30,000 vols., and including MSS. of Stephanus Byzantinus, St. Augustine with paintings, and others.

The Via Riaria leads hence towards the S. to the Piazza Vittorio Emanuele (p. 49). We descend here immediately to the left, passing the substructions of the old citadel, where an ancient gate, called *Porta Marzia* (Pl. 33; C, 5), with interesting sculptures, and the inscriptions *Augusta Perusia* and *Colonia Vibia*, which was removed from its old site to make way for the fortress, has been re-erected. — We turn to the left here, and follow the broad main street with an avenue of acacias, at the end of which, to the left, rises the small Gothic church of *S. Ercolano* (Pl. 6; C, 5), with an altar consisting of an ancient sarcophagus.

The first side-street, which diverges to the right of the avenue before arriving at S. Ercolano, leads to the **Palazzo della Penna** (Pl. 27; C, 5), No. 42, to the right, lying a little back from the street. It contains a considerable picture gallery, which boasts of an admirable *Madonna and Child with SS. Francis and Jerome, by *Perugino*; several other paintings of the Umbrian school, a round picture (Madonna and saints) by *Signorelli*, and a number of works by masters of the latter half of the 16th and 17th cent. (*Caracci, Guercino, Parmeggianino, Caravaggio, Salvator Rosa*). Custodian $^1/_2$-1 fr.

This side-street unites with the Via S. Ercolano, which begins opposite S. Ercolano (see above) to the S.E. and is continued by the Via di Porta Romana. In the latter, in a small piazza to the left, stands the church of —

S. Domenico (Pl. 7; C, 6), originally a Gothic edifice of the 13th and 14th cent., built by *Giov. Pisano* in 1304, and almost entirely re-erected by *Carlo Maderna* in 1614, with a lofty campanile, part of which has been taken down.

In the Left Transept is the *Monument to Pope Benedict XI., who fell a victim to the intrigues of Philip IV. of France, and died in 1304 from eating poisoned figs. It was executed by *Giovanni Pisano*, and is one of the most famous monuments of its kind; above the recumbent figure of the pope rises a lofty canopy, borne by spiral columns and adorned with mosaics (above is a Madonna between bishops and monks). — The Choir, with a rectangular termination, contains a huge Gothic window (220 sq. yds in area), filled with rich stained glass, and the largest of its kind in Italy, executed in 1411 by *Fra Bartolommeo* of Perugia and recently restored. This window belonged to the original church of Giov. Pisano. — The inlaid *Choir Stalls* (tarsia) date from 1476.

A few minutes' walk farther on we pass through the *Porta S. Pietro*, built in 1475, and arrive at the former monastery and church of —

***S. Pietro de' Casinensi** (Pl. 13; D, 7, 8; entrance in the first court in the corner diagonally opposite to us, to the left). The church, which was founded about the year 1000 by S. Pietro Vincioli of Perugia, is a basilica, consisting of a nave, aisles, and a transept, with a richly gilded flat ceiling, borne by 18 antique columns of granite and marble, and two pillars, and is embellished with numerous pictures.

In the Nave, above, are eleven large pictures by *Ant. Vasillacchi*, surnamed *Valiense*, of Perugia, a pupil of Tintoretto and Paolo Veronese, executed in 1592-94. — The Right Aisle contains several pictures by Umbrian masters. The chapel of St. Joseph, adorned with modern frescoes, contains, on the left, the *Monumental relief of a Countess Baldeschi, executed in terracotta from a drawing by *Fr. Overbeck*; on the right, Holy Family, a copy from Andrea del Sarto, by *Pontormo*. — Then, above the door leading to the monastery, Two saints and a Holy Family by *Sassoferrato*, copies from Perugino and Bonifazio of Venice. Above the door leading to the Sacristy, Three saints, also a copy from Perugino by *Sassoferrato*. — In the Sacristy (shown by the custodian, 5-10 soldi) are *five small half-figures of saints, by *Perugino* (which formerly surrounded the Ascension by the same master, removed by the French, now in Lyons); Holy Family, by *Parmegyianino*; *Infant Jesus and St. John, a copy from Perugino, by *Raphael*(?). — The *Missals* are embellished with good miniatures of the 16th cent.

The *Choir Stalls are in walnut, and are admirably carved and inlaid (tarsia) by *Stefano da Bergamo*, 1535. — Under the arch of the Choir, on each side, are ambos (pulpits) in stone, ornamented with reliefs on a golden ground, by *Franc. di Guido*, 1517-21.

The Left Aisle, beginning at the upper end by the choir, contains a picture by *Buonfigli* (?). Mary with the body of Christ and two saints, 1469. In the adjoining chapel is a marble altar with reliefs, partly gilded, by *Mino da Fiesole*, 1473. In the two following chapels: pictures by *Guido Reni*, *Giorgio Vasari*, and others. Between these, on the wall of the aisle: Judith, by *Sassoferrato*. Farther on: Adoration of the Magi, by *Eusebio di S. Giorgio*; Annunciation, a copy from Raphael, by *Sassoferrato*; Pietà (the

body of Christ supported by Mary, St. John, and Joseph of Arimathæa), one of the later works of *Perugino*, and part of a large dismembered altar-piece from the church of S. Agostino.

Close to S. Pietro, on the opposite side of the street, are the gardens of the *Passeggiata Pubblica* (Pl. D, 8), extending to the Porta S. Costanzo, and commanding a magnificent *prospect of the valley of Foligno and the Apennines.

Besides the Gallery Penna, the visitor may inspect the following private collections: the collection of *Avv. Romualdi*, Via del Bufalo, No. 5 (near the Albergo Gran Bretagna), comprising bronzes, coins, cameos, drawings and paintings by *An. Caracci*, *Perugino*, etc. — The *Galleria Monaldi* (Pl. 26; B, 5), in the palazzo of the same name, at the corner of the Via Riaria and the Piazza Vittorio Emanuele, and the *Galleria Meniconi* (Pl. 25; C, 5), Via di Porta Romana, both chiefly contain works of later masters (end of 16th and 17th cent.).

Outside the Porta del Carmine is situated the pretty *Cemetery* (Pl. E, 3), containing a monument to the champions of liberty in 1859, erected by Conte Ett. Salvatore.

About 3 M. to the E. of Perugia, on this side of Ponte S. Giovanni, the first station on the route to Foligno and Rome, the Ancient Etruscan Necropolis of Perugia was discovered in 1480. Pedestrians, in going, may select the old road, quitting the town by the Porta S. Girolamo (Pl. D, 6, 7) and return by the new road to the Porta S. Costanzo (Pl. D, 8). Carriage there and back, a drive of 1½-2 hrs., 12 fr. — The most interesting of the tombs, and one of the handsomest, though not oldest in N. Etruria, is the **Sepolcro de' Volunni** (the tomb of the Volumnii), close to the road, where it is intersected by the railway. It consists of ten chambers, hewn in the coarse-grained tufa, of which the hill is composed, and bears inscriptions in Etruscan and Latin in front. A number of cinerary urns, with portraits of men and women, and various kinds of decoration, were found here. The tomb is well preserved; the urns, lamps, and other curiosities may be inspected at the neighbouring *Villa of Count Baglioni*, where the custodian is to be found.

From Perugia to the Upper Valley of the Tiber (diligence daily in 4½ hrs. to Città di Castello). The road soon crosses the Tiber and ascends on its left bank to *Fratta*, or **Umbertide**, a small town 18½ M. from Perugia. In the church of *S. Croce*, a Descent from the Cross by *Luca Signorelli*. Valuable collection of majolicas at the house of Sign. *Dom. Mavarelli*. — Farther on, the road crosses the Tiber twice, and then traverses a luxuriantly cultivated district, on its left bank, to —

14 M. **Città di Castello** (*Locanda della Cannoniera*), with 6000 inhab. (including suburbs 24,000), occupying the site of *Tifernum Tiberinum*, which was destroyed by Totila. In the 15th cent. it belonged to the Vitelli family, and afterwards to the Church. The town, which is built in the form of a rectangle, is still surrounded by the ancient walls built in 1518, and contains many interesting small buildings of the early Renaissance period, but few mediæval monuments.

All that remains of the old *Cathedral of S. Florido*, founded in 1012, is the campanile and the N. portal; the present building, an admirable specimen of the Renaissance style, was begun in 1482, and completed in 1522. Bramante has been frequently named as the builder, but *Elia di Bartolommeo Lombardo* is mentioned in the records as the architect. *S. Domenico* (containing a St. Sebastian by Luca Signorelli) is the only church that has preserved a Gothic character, and the *Palazzo Comu-*

nale the only secular edifice; the latter was built in the 14th cent. by a certain Angelus of Orvieto, in the style of the Florentine palaces.

The Vitelli, the lords and masters of the town, were like most of the magnates of the Renaissance period passionately addicted to building. The oldest of the four palaces of the 15th and 16th cent., which bear their name, is the *Palazzo di Alessandro Vitelli;* the handsomest is the *Palazzo Vitelli a S. Giacomo*, and the largest the *Palazzo Vitelli a Porta S. Egidio.* The small summer-house *(Palazzino)* connected with the latter is specially worthy of inspection.

Raphael, it is well known, painted his first independent works for churches in Città di Castello, but they have since disappeared, or (like the Sposalizio in the Brera at Milan) have been carried elsewhere. The only work of the master now here is a church banner, with the Trinity and Creation painted on linen, but in a deplorable condition. It was executed for the church of S. Trinità, and is now in the Palazzo Berioli della Porta(?).

The church of *S. Cecilia* contains a Madonna by Luca Signorelli, and the *Palazzo Mancini* a Nativity by the same master, as well as several other valuable pictures.

From Città di Castello to *Arezzo*, 22½ M., see p. 42.

About 10 M. to the N. of Città di Castello lies **Borgo S. Sepolcro**, a small and cheerful town. The churches contain several pictures by *Piero della Francesca* and *Raffaello dal Colle*, both of whom were born here. In *S. Antonio Abbate*, a fine Crucifixion by Signorelli.

From Borgo S. Sepolcro a road crosses the Central Apennines to *Urbania* (31 M.) and *Urbino* (p. 88). — The *Source of the Tiber*, near the village of *Le Balze*, may be visited from Borgo S. Sepolcro.

FROM PERUGIA TO NARNI BY TODI, about 56 M. (diligence). This road, formerly the scene of very brisk traffic, but now of merely local importance, descends rapidly into the valley of the Tiber, which its crosses and then remains on its left bank. The scenery presents no great attractions. About half-way between Perugia and Narni, and 19 M. to the E. of Orvieto lies —

Todi (*Posta*, at the gate), the ancient Umbrian *Tuder*, a loftily situated town (1496 ft.) with 5000 inhab.; the hill is so abrupt that the upper part of the town is not accessible to carriages. Its ancient importance is indicated by the fragments of walls and the extensive ruin of a *Temple*, or *Basilica*, usually styled a temple of Mars. Although poor in treasures of art, the town boasts of several interesting edifices, among which are the *Cathedral* and the *Town Hall* in the Piazza. The church of *S. Fortunato* possesses a handsome portal. The finest building of all, however, is the pilgrimage church of *S. Maria della Consolazione*, in the form of a Greek cross and covered with a dome. The arms of the cross are also surmounted with domes, and are polygonal in shape with the exception of the choir, which is semicircular. The exterior is remarkable for its simple and massive style, and the interior for its symmetrical proportions and the delicately graduated ornamentation of its pillars. Being one of the noblest creations of the Renaissance period, this edifice was naturally attributed to Bramante. Documents, however, name *Cola di Matteuccio da Caprarola* (1508) as the architect, and *Baldassare Peruzzi* as his adviser. The progress of the building was remarkably slow, and it was not completed till 1604. — Todi was the birthplace of Jacopone da Todi (d. 1306), author of the 'Stabat mater dolorosa'.

From Todi to Narni 28 M., by the villages of *Rosaro*, *Castel Todino*, and *San Gemine*. About 1½ M. from the last, on the ancient, now abandoned Via Flaminia, are the interesting ruins of the once prosperous *Carsulae*. From San Gemine (7½ M. from Narni) two roads descend gradually to the beautiful valley of the *Nera*, one leading S.E. to *Terni* (see p. 78), and the other S. to *Narni* (p. 81).

8. From Florence by (*Arezzo*) Terontola and Chiusi to Rome.

196 M. Railway. This is the most direct route from Florence to Rome. Express in 8 hrs., fares 38 fr. 5, 26 fr. 40 c.; ordinary train in 11¾ hrs., fares 34 fr. 50, 23 fr. 70, 16 fr. 55 c.; no change of carriages. — The recently completed line from *Terontola* to *Chiusi* now connects the two railways of E. Tuscany, and greatly facilitates a visit to the interesting towns of this district.

From *Florence* to *Terontola*, 76 M., see pp. 38-45. The main line to Rome diverges to the right (S.) from the branch line to Perugia, Assisi, and Foligno, and at first skirts the Trasimene Lake (comp. p. 45).

82 M. *Castiglione del Lago*, with 10,600 inhab. (incl. suburbs), lying to the left on a promontory extending into the lake, possesses an old palazzo of the Duchi della Cornia.

On the right rise the hills which separate the valley of the Chiana from the sea.

87 M. *Panicale*, a small place with unimportant frescoes in its churches by Perugino and his school. The line takes a W. direction and joins the line from Siena in the valley of the *Chiana* (R. 4).

94 M. **Chiusi.** — *Carriage* with one horse to the town, lying to the right on a hill (¼ hr.), 1 fr.

Lion d'Oro, a mediocre inn, hardly to be recommended to ladies, bargaining necessary. — **Trattoria Giul. Giometti*, Via Porsenna, the landlord of which also provides rooms. The landlord of the Lion d'Oro keeps a collection of Etruscan antiquities for sale at exorbitant prices. Travellers are cautioned against making purchases of the kind anywhere in Chiusi, as 'antiquities' from Etruscan tombs are largely manufactured here.

A ticket of admission (1 fr.) to the *Etruscan Tombs* (see below) is obtained at the Municipio; the keys are kept by the custodian, who should be consulted as to the time required (3-4 fr. per day). The services of any other attendant should be declined.

Chiusi, the ancient *Clusium*, one of the twelve Etruscan capitals, frequently mentioned in the wars against Rome, and as the headquarters of Porsenna, was fearfully devastated by malaria in the middle ages but under the auspices of the grand-dukes of the House of Lorraine the Val di Chiana was gradually drained, and the town recovered from these disasters. It now numbers 4600 inhab. The walls are mediæval; a few relics of those of the Etruscan period may be distinguished near the cathedral, outside the *Porta delle Torri*. A walk thence round the town to the *Porta Romana* affords pleasing views of the S. portion of the Chiana Valley, Città della Pieve, the mountains of Cetona, to the N. the lakes of Chiusi and Montepulciano, and the latter town itself.

Under the town extends a labyrinth of subterranean passages, the precise object of which is unknown (inaccessible); they are believed to have belonged to an elaborate system of drainage, as the ancient Etruscans are known to have excelled in works of this kind, and were indeed, in this respect, far in advance of many modern nations.

The interesting **Museo Etrusco*, founded a few years ago, contains a valuable collection of objects found in the Etruscan tombs around Chiusi, such as vases (including several curious polychromic urns), dishes, bronzes, mirrors, sarcophagi, and especially cinerary urns, most of them of terracotta, and a few of alabaster and travertine.

The *Cathedral of S. Mustiola* consists almost entirely of fragments of ancient buildings; the eighteen columns of unequal thickness in the interior, and the tomb of S. Mustiola are derived from a similar source. The sacristy contains a mass-book illuminated with admirable miniatures of the 15th cent., chiefly by artists of the Sienese school. The walls of the arcades in the cathedral square bear numerous Etruscan and Roman inscriptions.

The great attraction of Chiusi are the ETRUSCAN TOMBS (tickets of admission and guide, see above), situated in isolated hills at some distance from the town. The most important are the following: to the N.E. the *Deposito del Granduca*, 2 M.; near it, the **Deposito della Scimia*, with mural paintings representing gladiatorial combats. The *Deposito del Poggio Gajelli*, which is supposed, but without authority, to be the *Mausoleum of Porsenna* mentioned by Pliny and Varro, is 3 M. distant and much dilapidated. To the N.W., the *Deposito delle Monache*, 2 M.; then, to the S.E., the *Deposito del Colle*, with mural paintings, 1 M. from the town.

Near *S. Caterina*, on the way to the station, are small catacombs, dating from the early Christian period, and near them a Roman tomb.

A diligence runs from the Chiusi station in 1 hr. to the (5 M.) loftily situated town of **Città della Pieve** (1011 ft.), with 6000 inhab., the birthplace of *Pietro Vannucci* (1446-1524), surnamed *Perugino* after Perugia, which was the chief scene of his labours (comp. p. 48). The town possesses several of his pictures, but they are works of his later period, hastily painted and chiefly done by his pupils, as the master apparently deemed his native place not capable of appreciating works of a more elaborate kind. — The oratory *dei Disciplinati*, or *S. Maria dei Bianchi*, contains an Adoration of the Magi, one of the largest pictures by Perugino; two letters of the artist from Perugia (1504) are shown with regard to the price of this fresco, reducing it from 200 to 75 ducats. — In the *Cathedral* (interior modernised) is the Baptism of Christ (first chapel to the left), and in the choir a Madonna with SS. Peter, Paul, Gervasius, and Protasius, 1513. The picture of St. Antony with St. Paulus Eremita and St. Marcellus, now (since 1860) in *S. Agostino*, belonged originally to the church of S. Antonio. All these pictures are by Perugino. — Outside the gate, which leads to Orvieto, is the Church of *S. Maria dei Servi*, containing remains of a Crucifixion by Perugino, dating from 1517.

Before the construction of the Terontola and Chiusi line, the road leading from Città della Pieve in an E. direction to Perugia (31 M.) was much frequented.

About 7½ M. to the S.W. of Chiusi, reached by carriage in 1¼ hr., and at the same distance to the W. from Città della Pieve, lies the small town of **Cetona**, commanded by a mediæval castle. The *Palazzo Terrosi* contains a small collection of antiquities found in the neighbourhood (visitors generally admitted on presenting their cards), such as handsome polychromic and richly gilded urns; an elephant's tooth with archaic reliefs from the Odyssey, etc. — At the back of the palace are picturesque pleasure-grounds.

The RAILWAY descends through the Chiana valley. 104½ M. Stat. *Ficulle*, 2½ M. from the village which lies on a hill to the right. Near Orvieto the Chiana falls into the *Paglia*, a turbulent tributary of the Tiber, which causes great damage in rainy seasons. The formation here consists of tertiary sandstone, while at Orvieto the volcanic district begins, of which the central point is the lake of Bolsena (p. 65).

138 M. Stat. *Orvieto*, at the base of the hill occupied by the town, to which a winding road ascends; omnibus in 40 min. (returning in 20 min.), 1 fr., box 20 c. A shorter footpath leads in 15 min. to the Fortezza (p. 62).

Orvieto. — ALBERGO BELLE ARTI, in the Corso Cavour, the halting-place of the omnibus, well spoken of, but enquiry as to charges advisable; R. 2-2½, D. 3 fr. and upwards, pension 6 fr. — AQUILA BIANCA, Via Garibaldi, behind the Palazzo Comunale, unpretending. — *Caffè Benedetti*, in the Piazza Vittorio Emanuele.

The *Wine* of Orvieto is esteemed both here and at Rome.

Photographs sold by Armoni near the Cathedral.

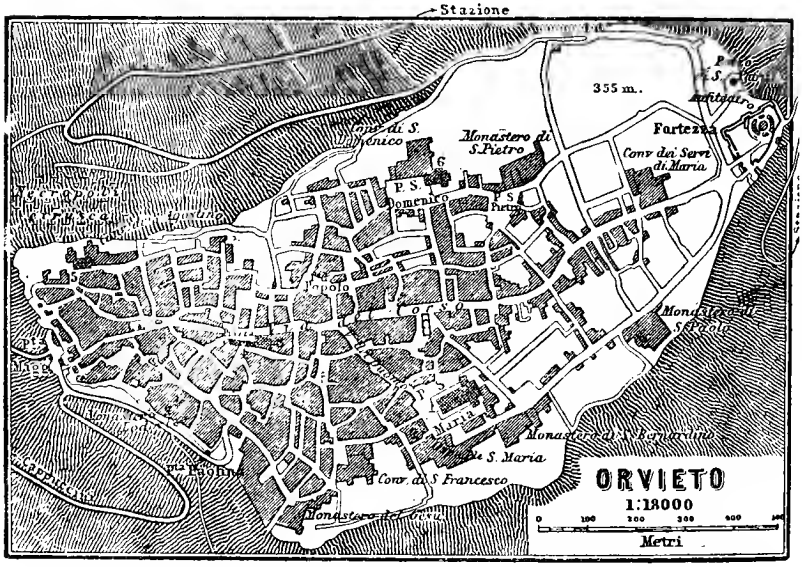
Orvieto is a small town and episcopal residence, situated on an isolated tufa rock, 735 ft. above the *Paglia* (1165 ft. above the sea-level), the *Urbibentum* of Procopius, called *Urbs Vetus* in the 8th cent., whence its name. In the middle ages it was the principal stronghold of the Guelphs, and often served the popes as a place of refuge.

From the E. entrance to the town, which we reach in coming from the station, and where the old castle mentioned below is situated, runs the *Corso*, the principal street of Orvieto. Two mediæval towers rise in this street; opposite the first of these is the Via del Duomo, which leads us straight to the far-famed —

****Cathedral** (Pl. 1), a magnificent example of the Italian Gothic style, and one of the most interesting buildings in Italy, founded in consequence of the 'Miracle of Bolsena' (comp. p. 65). The first stone was solemnly laid by Pope Nicholas IV. on 13th Nov. 1290, and the edifice begun under the supervision and according to the plans of *Lorenzo Maitani* of Siena. The work progressed so rapidly that in 1309 Bishop Guido di Farnese was able to read the first mass in the church. It consists of a nave and aisles, with transept and rectangular choir. It is 114½ yds. long and 36 yds. wide, and like the cathedrals of Florence and Siena is constructed of alternate courses of black and white marble. This cathedral, like those in other towns, once constituted a great arena for the display of artistic skill. The guardians of the building were unwearied in providing for its ornamentation, and like the curators of modern museums who are zealous in their endeavours to secure works by the best artists, they did all in their power to obtain the services of the first masters of the day for the embellishment of their church. — The

**Façade, with its three pediments, 44 yds. wide and 160 ft. high, is gorgeously enriched with sculptures and mosaics, and is said to be the largest and most gorgeous 'polychromic' monument in existence.

The excellent Bas-Reliefs on the lower parts of the pillars, which in many respects are characteristic of the transitional style preceding the Renaissance, are by *Giovanni Pisano* (?), *Andrea*, and other pupils of Niccolò Pisano, and represent scenes from the Old and New Testament: 1st pillar to the left, from the Creation down to Tubal-cain; 2nd, Abraham, genealogy of the Virgin; 3rd, History of Christ and Mary; 4th, Last Judgment with Paradise and Hell; above are the bronze emblems of the four Evangelists, by *Lor. Maitani*. Above the principal portal, a Madonna under a canopy, in bronze, by *Andrea Pisano*. On the margin of the large square panel, in the centre of which is a rose window, are small marble statues of prophets, and above, of the twelve apostles, executed by Sienese sculptors.



Above the doors and in the three pointed pediments are *Mosaics on a golden ground, of various periods (14th-19th cent.): Annunciation, Nuptials of the Virgin, Baptism of Christ, Coronation of the Madonna; the latter, the principal picture, is the highest.

The **Interior** is constructed, as at Siena, of alternate layers of dark and light-coloured stone (black basalt and greyish-yellow limestone from quarries in the vicinity). On each side are four columns and two pillars, separating the nave, which is 131 ft. in height, from the lower aisles. Above the round arched arcades is a gallery adorned with rich carving. The windows are pointed, and the upper parts filled with stained glass. The frame-work of the roof is visible and was formerly richly ornamented.

At the sides of the principal entrance, to the right, St. Sebastian by *Scalza*, to the left, St. Rocco. In the Left Aisle, Madonna and St. Catharine, a fresco by *Gentile da Fabriano*. Before this stands a marble font, the lower part by *Luca di Giovanni* (1390), the upper by *Sano di Matteo*

(1407). — In the NAVE, to the right, a fine marble holy water basin in the Renaissance style; in front of the columns, the statues of the Twelve Apostles, by *Mosca*, *Scalza*, *Toti*, *Giovanni da Bologna*, and other masters. On either side of the high altar the Annunziata and Archangel, by *Mocchi*. — In the CHOIR, frescoes from the life of the Virgin by *Ugolino d'Ilario* and *Pietro di Puccio*. The beautifully inlaid stalls in the choir are by artists of Siena, of the 14th and 15th cent.; altars on either side with reliefs in marble: on the left, Visitation of Mary, executed by *Moschino* when 15 years of age, from designs by *Sammicheli* of Verona; to the right, Adoration of the Magi, by *Mosca*.

In the *Right Transept*: the **CHAPEL OF THE MADONNA DI S. BRIZIO (Cappella Nuova), with a miraculous image of the Virgin and a Pietà, by *Ippolito Scalza*. This chapel occupies an important page in the annals of Italian art. The superintendent of the cathedral mosaics having heard that the 'famous painter and monk' *Fra Angelico da Fiesole* was not engaged during the summer months in Rome (p. 301), invited him to Orvieto, and secured his services for the decoration of the chapel. In 1447 Fra Angelico accordingly worked here, but for three months only, during which time he executed the panels of the diagonally divided ceiling above the altar, representing Christ in the glory as Judge, with saints and prophets to the right, the Virgin and the Apostles on the left. Nothing more was done till 1499, when the work was continued and completed by *Luca Signorelli*. These **Mural Paintings are those which chiefly arrest our attention. The first fresco to the left of the entrance shows the overthrow of Antichrist, who is represented in the fore-ground, preaching; the two devout figures, in the corner to the left, are said to be portraits of Signorelli and Fra Angelico. The wall on the side by which we enter has been skilfully covered with representations of (left) the Last Judgment, and (right) the Fall of the Condemned. — Next in order are the Resurrection of the Dead and the Punishment of the Condemned; then, on the wall of the altar, (right) Descent into Hell, and (left) Ascent into Heaven, and lastly, adjoining the first picture, Paradise. — Below these pictures runs a series of scenes from Dante's Divine Comedy, and mythological subjects. On the ceiling: Apostles, 'signa judicium indicantia', patriarchs and doctors, virgins and martyrs. — These paintings are the most important work produced during the 15th cent. In the mastery of form, in the boldness of motion and of foreshortening, and in the acquaintance with the nude, Signorelli is by no means unworthy of comparison with Michael Angelo, who, according to Vasari, borrowed several motives from these works for his Last Judgment in the Sixtine Chapel. — On the right wall, in a niche behind the Pietà of Scalza, is an Entombment of Christ by *Signorelli*.

Opposite, in the *Left Transept*, is the CAPPELLA DEL CORPORALE, where, behind the principal altar, is a marble canopy enriched with mosaic, containing a silver reliquary, in which is preserved the blood-stained chalice-cloth (corporale) connected with the Miracle of Bolsena. The reliquary, executed by *Ugolino di Vieri* of Siena in 1338, and resembling in form the façade of the cathedral, is about 4½ ft. broad, 2 ft. high, and 440 lbs. in weight. The Passion and the 'Miracle' are represented on it in brilliant enamel, but it is only shown on Corpus Christi and on Easter day. Modernised frescoes representing the 'Miracle of Bolsena' by *Ugolino*. The altar on the left is adorned with a Madonna by *Filippo Memmi*.

Opposite the cathedral, No. 3, is the **Opera del Duomo* (Pl. 2), containing several works of art worthy of inspection (if closed, apply to the sacristan of the cathedral).

In a room on the first story are preserved: *Designs on parchment for the façade of the cathedral, and for a pulpit, which was never completed; a beautifully carved and inlaid reading-desk; a precious *Reliquary by *Ugolino da Siena;* a Madonna by *Simone Martini;* a *St. Magdalene by *L. Signorelli*, 1504; two specimen frescoes by *Signorelli*, representing himself and a certain Niccolò; a *Madonna, a statue by *Giov. Pisano*, partly coloured; and a number of Etruscan terracottas.

The collection of Etruscan antiquities, belonging to *Conte Faina*, opposite the cathedral, contains numerous objects derived from recent excavations.

The Corso leads to the Piazza Maggiore, now Vittorio Emanuele, with the church of *S. Andrea* (Pl. 3), of early origin, probably built on the site of an ancient temple, and the *Palazzo Comunale* (Pl. 4), dating from the end of the 13th cent. and remodelled in the middle of the 16th cent. (pictures in the interior of the 14th and 15th cent.).

S. Giovinale (Pl. 5), at the N.W. angle of the town, a basilica with open roof, contains fragments of old frescoes (1312 and 1399). In the S. transept of *S. Domenico* (Pl. 6) is the monument of Cardinal di Brago, by *Arnolfo*, 1282.

The *Fortress*, constructed by Cardinal Albornoz in 1364, and situated at the N.E. entrance of the town (p. 59), has been converted into a public garden with an amphitheatre for public performances; a fine view is obtained here of the valley of the Tiber and the Umbrian mountains. — The custodian of the garden keeps the key of the famous adjacent fountain, *Il Pozzo di S. Patrizio*, which was begun by *Sangallo* in 1527, and completed by *Mosca* in 1540. It is partly hewn in the tufa rock, partly built of masonry, and is 203 ft. deep, and 43 ft. wide. Two separate spiral staircases wind round the shaft; the traveller may descend by one, and ascend by the other (fee $^1/_2$-1 fr.).

On the N.W. slope of the hill on which the town stands, below the ancient town-wall, an extensive ***Necropoli Etrusca** (comp. Plan, p. 60) has recently been discovered. Some of the tombs, which are arranged in groups and rows, were found intact. Their façades, as elsewhere, are constructed of three large stones, two of which, placed nearly upright, are roofed by the third. Adjoining the entrance is inscribed the name of the deceased in the ancient Etruscan character. The inner chamber is square in form, and covered with the primitive kind of vaulting in which the stones are laid horizontally and each overlaps the one below it. Almost all the cinerary urns found in the tombs are black in colour and embellished with patterns impressed on them. — Since 1863 a number of similar tombs have been discovered $2^1/_2$ M. to the S.W. of Orvieto, near the suppressed Capuchin monastery (comp. Plan). Two of these contain paintings. The route to them is somewhat rough. The custodian must be enquired for in the town.

The line to Orte and Rome now traverses the wooded valley of the *Tiber*, whose broad, stony bed bears traces of numerous inundations. Two tunnels are passed. On the height, to the left, lies *Baschi*. 127 M. *Castiglione*; the river is crossed; 131 M. *Alviano*. 137 M. *Attigliano*, 130 M. *Bassano*, on a hill to the right.

The small *Lake of Bassano*, formerly *Lacus Vadimonis*, now much diminished in extent, was famous in ancient history for the great victories the Romans gained here over the Etruscans, B. C. 309 and 283. Pliny the Younger (Ep. viii. 20) has described the lake with its 'floating islands'. — About 3 M. farther to the W. is *Bomarzo*, picturesquely situated on a precipitous rock, not far from the ancient *Polimartium*, where extensive excavations have been made.

The train passes through several tunnels, and afterwards skirts

the right bank of the Tiber, till it approaches Orte which becomes visible on the height to the left. It then traverses a longer tunnel and reaches the station of Orte, where the railway from Foligno (Perugia and Ancona) unites with the main line (R. 10).

145 M. **Orte,** loftily situated about 2 M. to the N., the ancient *Horta*, presents no object of interest beyond its situation. — Diligence from Orte to *Viterbo*, see p. 65.

The train continues to descend the valley of the Tiber on the right bank, affording pleasant glimpses of both banks. To the right, the lofty and indented ridge of *Mount Soracte* (p. 64) becomes visible. On the left, on the other side of the river, lie *S. Vito* and *Otricoli*, the latter a small place 6 M. distant from Orte, near the site of the ancient *Otriculum*, where numerous antiquities, including the celebrated Bust of Jupiter in the Vatican, have been excavated. 150 M. *Gallese*. Farther on, high above the left bank, lies the small town of *Magliano*.

153 M. **Borghetto,** with a ruined castle on the height to the right. The Tiber is crossed here by the handsome *Ponte Felice*, constructed by Augustus, and restored in 1589 by Sixtus V., over which most of the traffic between Rome and the N.E. provinces formerly passed.

About 5 M. to the S.E. of Borghetto (carriages at the station) lies **Cività Castellana**, picturesquely situated 502 ft. above the sea (*Posta*, *Speranza*, in the market-place). This was the site of *Falerii*, the town of the *Falisci*, which was captured by Camillus in B.C. 396. A lofty bridge, erected in 1712, and recently restored after having been damaged by an earthquake, carries the road into the town across a ravine, 120 ft. in depth. The Cathedral of *S. Maria* dates from 1210. The *Citadel*, erected by Alexander VI. in 1500 from a design by *Sangallo*, and enlarged by Julius II. and Leo X., was last employed as a state-prison. Cività Castellana contains nothing to interest the traveller except its picturesque situation. The deep ravines by which it is enclosed testify to vast volcanic convulsions. They contain a few fragments of ancient walls and numerous Etruscan tombs hewn in the rock, especially near the citadel.

Interesting excursion to the ruins of **Falerii** (pronounced Falleri), 3 M. distant. Near the citadel the *Ponte del Terreno* is crossed to the left, where tombs honeycomb the rocks on all sides, this being the more direct route to *Falerium Novum* or *Colonia Junonia*, founded by the Romans about 240, situated in the plain, 3 M. to the N. of Cività Castellana. Etruscan and Roman tombs are here seen side by side. The town was nearly in the form of a triangle, 1½ M. in circumference; the well preserved walls are protected by strong square towers and penetrated by gates, one of which on the W. *(Porta di Giove)* is still in good condition. Another gate towards the S.E., the *Porta del Bove*, is also worthy of a visit; near it is the theatre of Roman construction, the piscina and what is regarded as the forum, at the back of the theatre.

At the Porta di Giove, within the walls, is the **Abbadia di S. Maria* of the 12th cent. In the nave, antique columns; in 1829 the roof fell in, but the damage has been repaired. The adjoining building contains inscriptions, statues, etc., the result of excavations made here. An amphitheatre has also been recently discovered.

Cività Castellana is the best starting point for the Soracte; there and back about 7 hrs. — A good road (one-horse carriage 6-7 fr.) leads to (7½ M.) *Rignano* (Posta), the birthplace of Cesare and Lucrezia Borgia, the children of Cardinal Roderigo Borgia (afterwards Pope Alexander VI.), and boasting of a few Roman antiquities. Here we may obtain horses and donkeys (or a light conveyance to carry us half-way up the mountain).

to S. Oreste; guides are superfluous. — Pedestrians may leave the carriage about 2 M. to the N. of Rignano and make the ascent in 1½ hr.

Soracte, mentioned by Horace (Carm. i. 9: *Vides ut alta stet nive candidum Soracte*) and Virgil (Æn. vii, 785: *Summi deum sancti custos Soractis Apollo*), is now called *Monte di S. Oreste*, the word Soracte having been erroneously written S. Oracte, and thence corrupted to S. Oreste. It is a limestone-ridge, descending precipitously on both sides, extending 3-4 M. from N.W. to S. E., and culminating in several peaks of different heights. On the central and highest summit (2260 ft.) stands the church of *S. Silvestro*. On the slope which gradually descends towards the S. E. is situated the village of *S. Oreste*. Leaving the miserable village to the right, the path ascends gradually to the left, and in ½ hr. reaches the monastery of *S. Silvestro* (2119 ft.), founded in 746 by Charleman, son of Charles Martel and brother of Pepin. The summit, with the church and a small disused monastery, may now be reached in a few minutes. In ancient times a celebrated Temple of Apollo occupied this site. The view, uninterrupted in every direction, embraces: E. the valley of the Tiber, the Sabina, in the background several snow-clad peaks of the Central Apennines, among them the Leonessa; S. the Volscian and Alban Mts., then the broad Campagna, Rome, the sea; N. the mountains of Tolfa, the Lake of Bracciano, the Ciminian forest, the crater of Baccano, and numerous villages.

Pedestrians may descend to Rignano by a direct path, which, although somewhat steep, is considerably shorter than that by S. Oreste.

The road from Cività Castellana next leads to Nepi, 7½ M. — A shorter route (for pedestrians only) passes *Castel S. Elia*, a resort of pilgrims.

Nepi, the ancient Etruscan *Nepete* or *Nepet*, afterwards *Colonia Nepensis*, is a picturesquely situated little town, and an episcopal residence, surrounded by mediæval walls and towers. Venerable *Cathedral*; the *Town Hall* is adorned with Roman sculptures and inscriptions. It was anciently a place of importance, but is now in a dilapidated condition, chiefly owing to its destruction by the French in 1799. — From Nepi to *Monterosi* (p. 69) 5 M.

Beyond Borghetto, to the right, Cività Castellana (see above) becomes visible for a short time. The train crosses to the left bank of the Tiber. 161 M. *Stimigliano*, and 166 M. *Montorso*, both situated in the mountainous district of the *Sabina*, where olive-trees abound. 173 M. *Passo di Correse*. The name is a corruption of *Cures*, the ancient Sabine town, where Numa Pompilius was born, the ruins of which are in the vicinity. A diligence runs daily from Passo di Correse to Rieti by Poggio Mirteto, see vol. iii. of this Handbook.

The line continues on the left bank of the Tiber to (180 M.) stat. *Monte Rotondo*; the town, situated to the left 2½ M. higher, possesses an old castle of the Orsini, now the property of the Piombino family. The village was stormed by Garibaldi on 26th Oct. 1867; about 1 M. to the S.E. is Mentana (p. 350), where he was defeated on 3rd Nov. by the Papal and French troops, and forced to retreat.

From Monte Rotondo to Rome, a journey of ¾ hr. — The line follows the direction of the ancient *Via Salara* (to the right, on the hill, once lay the ancient Antemnæ, p. 350) and crosses the Anio (p. 350); to the left the Sabine and Alban mountains, then Rome with the dome of St. Peter, become visible. A wide circuit round the city is described, near the Porta Maggiore (p. 184) the so-called temple of Minerva Medica (p. 183) is passed, and the central station entered near the Thermæ of Diocletian.

196 M. *Rome*, see p. 105.

9. From Orvieto to Rome by Bolsena, Montefiascone, and Viterbo.

78 M. High Road. To Viterbo 31½ M.; from Orvieto to *Bolsena*, 12 M., Bolsena to *Montefiascone*, 9 M., thence to Viterbo 10½ M.; no regular communication; carriage in 5½ hrs., 25-30 fr.

Viterbo alone may best be visited from the railway station Orte (p. 63), with which it is in regular communication (distance 18½ M.). The *diligence*, which corresponds with the ordinary morning and evening trains (not the express) to Rome, takes 4 hrs. (fare 3 fr.); a party had better order a carriage to the station by post-card, addressed to the *Impresa F. Gorinei* in Viterbo (two-horse carriage 10-15 fr.).

Most travellers will prefer to return from Viterbo to Orte. The drive from Viterbo to *Rome* (46½ M.) takes 10 hrs. (about 40 fr.).

The high-road from Orvieto to Montefiascone traverses a somewhat bleak district, passing at some distance from the Lake of Bolsena, which is almost entirely concealed from view by the surrounding crater-wall. A far more beautiful though somewhat longer route diverges to the W. from this road, about 8½ M. from Orvieto, and unites at Bolsena with the old road from Siena via Torrenieri, Radicofani, and Acquapendente to Rome (p. 18).

About 4 M. beyond the above mentioned bifurcation, a road diverges to the left from the direct Orvieto and Montefiascone road to (3 M.) *Bagnorea* (the ancient *Balneum Regis*), picturesquely situated on a hill surrounded by ravines, and interesting to geologists.

Bolsena (*Hotel* in the Piazza), with 2600 inhab., is situated below the Roman *Volsinii*, the birthplace of Sejanus, the favourite of Tiberius. It was one of the twelve capitals of the Etruscan League, and after various vicissitudes was at length conquered and destroyed by the Romans. The spoil is said to have included 2000 statues. Its wealth has been proved by the discovery, in the vicinity, of numerous vases, trinkets, and statues. The present town contains inscriptions, columns, and sculptures of the Roman municipium which replaced the Etruscan city. The ancient site is reached in a few minutes by an antique causeway of basalt. Among the ruins is an amphitheatre, worthy of special attention, now converted into a vegetable-garden. Beautiful views of the lake.

The façade of the church of *S. Cristina* is embellished with ancient relics and a sarcophagus with the triumph of Bacchus.

The '*Miracle of Bolsena*', the subject of a celebrated picture by *Raphael* in the Vatican, occurred in 1263. A Bohemian priest, who was somewhat sceptical as to the doctrine of transubstantiation, was convinced of its truth by the miraculous appearance of drops of blood on the host which he had just consecrated. In commemoration of this, Pope Urban IV. instituted the festival of Corpus Christi and projected the erection of the superb cathedral of Orvieto (p. 59).

The **Lake of Bolsena,** the ancient *Lacus Vulsiniensis*, 994 ft. above the sea-level, a circular sheet of water, 28 M. in circumference, is the vast crater of an extinct volcano, which formed the central point of a wide sphere of volcanic agency, extending as far as Orvieto. The lake abounds in fish (its eels are mentioned by Dante, Purg. 24, 24); but the banks, especially on the W. side, are bleak and deserted, owing to the malaria confined in the basin

of the lake, which is not easily dispelled by the wind. The monotony of the surface is relieved by the two picturesque islands of *Bisentina* and the rocky *Martana*. On the latter Amalasuntha, Queen of the Goths, the only daughter of Theodoric the Great, was imprisoned in 534, and afterwards strangled whilst bathing, by order of her cousin Theodatus, whom she had elevated to the rank of co-regent. The church in the island of Bisentina was erected by the Farnese family and embellished by the Caracci. It contains the relics of St. Christina, a native of Bolsena.

From Bolsena the road ascends towards the S. on the bank of the lake, through woods, to (7 M.) the 'Mountain of Bottles' —

Montefiascone (*Aquila Nera*, outside the gate), a town with 7400 inhab., situated 2015 ft. above the sea-level. The uncompleted cathedral of *S. Margareta*, with an octagonal dome, was one of the earliest works of *Sammicheli*. Near the gate, on the road to Viterbo, is **S. Flaviano*, a church of 1030, restored by Urban IV. in 1262, in the Gothic and circular styles combined. The subterranean chapel contains the tomb of the Canon *Johannes Fugger* of Augsburg, with the inscription —

Est, Est, Est. Propter nimium est,
Johannes de Fuc., D. meus, mortuus est.

It is recorded of this ecclesiastic, that, when travelling, he directed his valet to precede him and to inscribe the word 'Est' on the doors of the hostelries where the best wine was to be had. On the door of the inn at Montefiascone the 'Est' was written three times, and the good canon relished the wine here so highly that he never got any farther. The best muscatel of the district is still known as Est Est, and may be procured for 1 fr. per 'fiaschetto'.

The traveller should not omit to ascend into the town for the sake of the magnificent view: N. the lake of Bolsena as far as the chain of M. Amiata, E. the Umbrian Apennines, S. as far as the Ciminian Forest, W. as far as the sea. The extensive plain of ancient Etruria with its numerous villages may be surveyed from this point; and it has therefore been reasonably conjectured that the celebrated *Fanum Voltumnae*, the most sacred shrine of the Etruscans, once stood here.

From Montefiascone to Viterbo the road traverses the somewhat bleak and unattractive plain between the Ciminian Forest and the Lake of Bolsena (p. 64). Midway, near the *Osteria della Fontanella*, part of the ancient *Via Cassia* lies to the right. About $2^1/_2$ M. farther, to the left of the road, are situated the ruins of *Ferento*, the Etruscan *Ferentinum*, birthplace of the Emperor Otho. In the 11th cent. it was destroyed by the inhabitants of Viterbo on account of its heretical tendencies, for the Ferentines represented the Saviour on the cross with open eyes, instead of closed, as was thought more orthodox. Such at least is the account of the chroniclers. Among the extensive mediæval, Roman, and Etruscan remains, a *Theatre* of peculiar and primitive construction, with later additions, deserves notice.

Close to Viterbo is situated *Bulicame*, a warm sulphureous spring, mentioned by Dante (Inf. 14, 79), still used for baths.

Viterbo (**Angelo*, R. 1½ fr.; *Tre Re*, both in the Piazza. — Photographs sold by *Leonardo Primi*, Vicolo della Ficunaccia), an episcopal residence with 20,000 inhab., surrounded by ancient Lombard walls and towers, is situated in the plain on the N. side of the Ciminian Forest, 1211 ft. above the sea-level. It was the central point of the extensive grant called the 'patrimony of St. Peter', made by the Countess Matilda of Tuscia to the papal see, and is frequently mentioned in history as a residence of the popes, and as the scene of the papal elections in the 13th century. Viterbo is termed by old Italian authors the 'city of handsome fountains and beautiful women', but its objects of interest need not detain the traveller long.

The *Cathedral of S. Lorenzo*, occupying the site of a temple of Hercules, dates from the 12th cent.

The INTERIOR contains the tombs of the Popes *John XXI.*, *Alexander IV.*, and *Clement IV.*, and in the sacristy a Madonna with four saints by *Lorenzo di Viterbo*. — At the high-altar of this church, in 1279, Count Guido de Montfort, the partisan of Charles of Anjou, assassinated Henry, son of Count Richard of Cornwall, King of the Germans and brother of Henry III., in order thereby to avenge the death of his father who had fallen at the battle of Evesham in 1265 when fighting against Henry III. Dante mentions this deed and places the assassin in the seventh region of hell (Inf. 12, 120).

In the piazza in front of the cathedral is the spot where in July, 1155, Pope Hadrian IV. (Nicholas Breakspeare, an Englishman) compelled the Emp. Frederick I., as his vassal, to hold his stirrup.

Adjacent is the dilapidated *Episcopal Palace* of the 13th cent., in which, by order of Charles of Anjou, the Conclave elected Gregory X. pope in 1271, John XXI. in 1276, and Martin IV. in 1281.

The church and monastery of *S. Rosa* contain the blackened mummy of that saint, who was born here in the 13th century. She urged the people to rise against the Emp. Frederick II., and was expelled by the Ghibellines.

S. Francesco, a Gothic church, contains in the N. transept a *Descent from the Cross by *Sebastiano del Piombo* (design by Michael Angelo) and, to the right, the *Tomb of Adrian V. (de' Fieschi of Genoa, elected 11th July, died 16th Aug. 1276 at Viterbo), with recumbent effigy.

S. Maria della Verità contains the *Marriage of the Virgin, with numerous portraits, al fresco by *Lorenzo di Giacomo* of Viterbo (1469). Fine monastery-court.

In front of the **Palazzo Pabblico* is a Roman sarcophagus with the Hunt of Meleager, bearing an inscription in memory of the beautiful *Galiana* (1138), on whose account, like Helen of old, a war was once kindled between Rome and Viterbo, in which the latter was victorious. The *Court* contains an elegant *Fountain* and five large Etruscan sarcophagi with figures and inscriptions. In

the *Museum* are Etruscan and Roman antiquities and paintings; also the 'decree of Desiderius, king of the Lombards', and the Tabula Cibellaria, forgeries of the notorious *Annius* of Viterbo, a Dominican monk who died at Rome in 1502.

The *Fontana Grande* in the market-place, begun in 1206, and the fountain in the Piazza della Rocca, of 1566, ascribed to *Vignola*, are also worthy of notice.

Excursions. About 1½ M. to the E. of Viterbo, towards Orte, is situated the suppressed Dominican monastery of the *Madonna della Quercia*, the church of which is said to have been built by *Bramante*, with handsome courts. — About 1½ M. farther is the small town of *Bagnaia*, with the charming **Villa Lante*, built at the end of the 15th and beginning of the 16th cent., the summer-residence of the ducal family of that name (adm. granted on application).

Several expeditions through picturesque scenery, and interesting to antiquarians, may be made from Viterbo to the surrounding ruins of ancient Etruscan Cities. The volcanic nature of the district, indicated by the profound ravines and fissures of the rock, and the dreary desolation which prevails, combined with the proximity of the graves of 2000 years' antiquity, impart an impressive sadness to the scene. — The farther the traveller deviates from the main route, the more miserable do the inns become.

From Viterbo to *Toscanella*, 12½ M., diligence thrice weekly (see p. 6).

Castel d'Asso, popularly known as *Castellaccio*, 10 M. to the W. of Viterbo, may be visited on horseback or on foot (guide necessary; lights should not be forgotten by those who intend to explore the tombs). Passing the Bulicame (p. 67), the road traverses a moor and leads to the valley, which contains a succession of *Etruscan Tombs*, hewn in the rock. The fronts of these are architecturally designed, and bear some resemblance to the rock-tombs of Egypt; numerous inscriptions. On the opposite hill are the picturesque ruins of a mediæval castle and the scanty remains of an ancient village, probably the *Castellum Axia* of Cicero.

The traveller may from this point proceed to **Vetralla**, 9 M. to the S.W. of Viterbo (diligence), situated near the Roman *Forum Cassii*. At Vetralla the road from Viterbo divides: that to the S.E. leads to (11 M.) Sutri (see p. 69); that to the W. by *Monte Romano* to Corneto (diligence on certain days), see p. 5.

From Vetralla a bridle-path, traversing a bleak moor, leads in 1½ hr. to the Necropolis of **Norchia** (with guide), similar to that of Castel d'Asso, but more imposing. Two of the tombs manifest a bias to the Hellenic style. Adjacent are the picturesque ruins of a Lombard church. In the 9th cent. the village was named *Orcle*, but the ancient name is unknown.

A similar locality is *Bieda*, the ancient *Blera*, a miserable village, 4½ M. from Vetralla, with rock-tombs and two ancient bridges. Scenery very imposing.

From Viterbo to Rome, 46½ M. The road gradually ascends the wooded height of *Mons Ciminius*, now generally called the *Monte di Viterbo* (highest point 3460 ft. above the sea-level), once considered the impregnable bulwark of central Etruria, until the Consul Q. Fabius, B.C. 308, successfully traversed it and signally defeated the Etruscans. The culminating point of the pass (2850 ft. above the sea), on which lies the old post-station of —

5 M. *L'Imposta*, commands an admirable *survey of the plain towards the N., and W. as far as the sea. A more imposing view is soon disclosed of the vast Campagna di Roma, surrounded by the long chain of the Umbrian and Sabine Apennines as far as Palestrina and the Alban Mts.; the isolated Soracte (p. 64) stands

boldly out in the foreground; below lies the small, round *Lago di Vico*, the *Lacus Ciminius* (1703 ft.), an extinct crater surrounded by woods, the E. bank of which is skirted by the road. To the N. of the lake, but inside the ancient crater, rises the beautifully wooded *Monte Venere* (2897 ft.). According to an ancient tradition, a town, submerged by the lake, may still be distinguished beneath the surface.

About $3^1/_2$ M. from l'Imposta a path to the left leads through wood to the château of *Caprarola* ($1^1/_2$ M.).

The once greatly renowned, but now seldom visited *château of **Caprarola**, of pentagonal shape, surrounded by a rampart and fosse, is one of the most important works of *Vignola*, who erected it for Cardinal Alexander Farnese, nephew of Paul III. (1534-49). The saloons and other apartments are adorned with frescoes of scenes from the history of the Farnese family, allegories, etc., by *Federigo*, *Ottaviano*, and *Taddeo Zucchero*, *Tempesta*, and *Vignola*. A magnificent prospect is enjoyed from the upper terrace of the *Palazzuolo*, a tasteful structure by *Vignola*, situated in the grounds.

At the S.E. end of the lake, 2 M. farther, lies the miserable village of *Vico*, beyond which we soon reach —

$12^1/_2$ M. *Ronciglione*, a beautifully situated little town, with a ruined castle on the height (1369 ft. above the sea-level), on the margin of the *Campagna di Roma*.

About $2^1/_2$ M. to the S. of Ronciglione, on the road from Vetralla (p. 68), picturesquely situated on the crest of an isolated volcanic hill, is **Sutri**, the ancient Etruscan *Sutrium*, frequently mentioned in history as the ally of Rome in the wars against the Etruscans, from whom it was wrested by Camillus, B.C. 389 (*Claustra Etruriae*), becoming a Roman colony in 383. The deep ravine contains numerous Etruscan tombs, and, on the S. side, fragments of the ancient walls. Three of the five gates are ancient, two towards the S., and the *Porta Furia* on the N. side (said to be so named because once entered by M. Furius Camillus), now built up. Outside the Porta Romana at the foot of an eminence, near the Villa Savorelli and shaded by dense forest, is situated an admirably preserved **Amphitheatre*, hewn in the rock, dating from Augustus, erroneously regarded by some as Etruscan (axes 55 and 44 yds. respectively). The rocks above contain numerous tomb-chambers, one of which has been converted into a *church, where, according to the various local traditions, the early Christians used to celebrate divine service. A legend attaching to the *Grotta d'Orlando*, near the town, describes it as the birthplace of the celebrated paladin of Charlemagne.

A bridle-path leads in 2 hrs. from Sutri to the *Lake of Bracciano* and *Trevignano* (p. 379).

On the left, $7^1/_2$ M. from Ronciglione, our road is joined by that from Borghetto, Cività Castellana and Nepi, see p. 64. About 2 M. farther on, near —

22 M. *Monterosi*, we join the road coming from Vetralla (p. 68) and Sutri ($5^1/_2$ M., see above), the ancient *Via Cassia*, which we now follow to Rome. We next pass ($2^1/_2$ M. from Monterosi) the **Sette Vene* inn, and $3^1/_2$ M. farther reach the somewhat unhealthy village of *Baccano* (Posta), situated on the brink of an ancient crater; in the vicinity is a mephitic pond; to the W. lie the two small lakes of *Stracciacappa* and *Martignano* (*Lacus Alsietinus*). Traces of ancient drains (emissarii) are distinguished on the left side of the

road. Immediately beyond Baccano the road ascends and traverses the S. extremity of the crater, whence (or better from one of the hills to the left, 1010 ft.) in favourable weather a beautiful panorama of the environs of Rome is enjoyed; of the city itself, however, nothing is seen but the dome of St. Peter's, peeping forth above the ridge of Monte Mario.

Passing the site of the ancient *Veji*, on the left (see p. 377), we next reach —

36½ M. *La Storta* (668 ft.), the last of the old post-stations before Rome (see p. 377). — 44½ M. *Ponte Molle*, see p. 351. — 46½ M. *Porta del Popolo* at **Rome**, see p. 105.

10. From Perugia to Foligno and Orte *(Rome)*.

76 M. Railway in 4-4½ hrs.; fares 13 fr. 40, 9 fr. 20, 6 fr. 40 c. — The most interesting points are *Assisi*, *Spoleto*, and *Terni*. — From Perugia to Rome, 128 M., in 7½ hrs.; fares 22 fr. 80, 15 fr. 75, 11 fr. 50 c. The quick trains from Florence to Rome no longer go viâ Perugia (comp. p. 37); but travellers from Perugia to Rome may join the express from Bologna and Ancona at Foligno (increased fares).

Perugia, see p. 46. The train skirts the heights on which Perugia is situated, and descends, passing through several tunnels. To the left, just before it crosses the high road, we obtain a glimpse of the tomb of the Volumnii (p. 55).

5½ M. *Ponte S. Giovanni*. The train crosses the Tiber, the ancient frontier between Etruria and Umbria, and the *Chiascio*.

12½ M. *Bastia*.

15½ M. Stat. *Assisi*. The town is picturesquely situated on a hill to the left.

Before ascending to Assisi the traveller should visit the magnificent church of *S. Maria degli Angeli, about ¼ M. to the W. of the station, erected by *Vignola* on the site of the original oratory of St. Francis. The nave and choir were re-erected after the earthquake of 1831, whereas the dome had escaped injury.

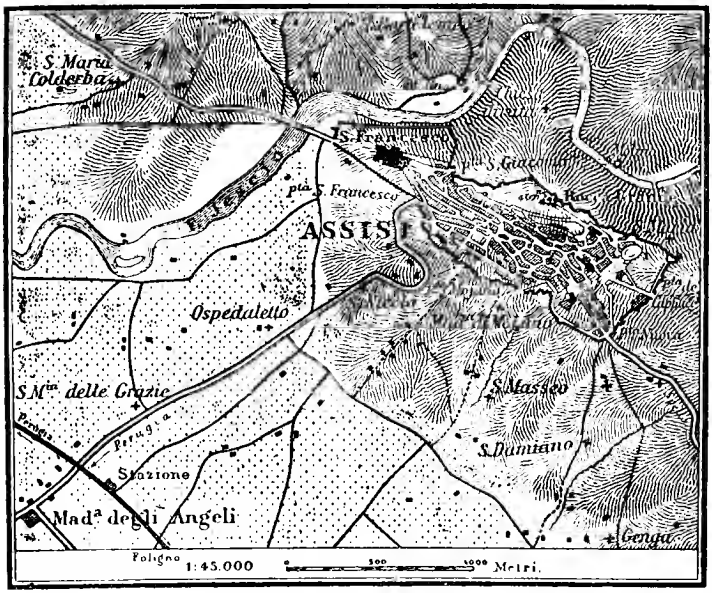
The Interior contains, below the dome, the Oratory of the saint (called *Portiuncula*), on the façade of which is the Vision of St. Francis in 1221, 'Mary with a choir of angels', a fresco by *Fr. Overbeck*, 1829. — The Cappella delle Rose contains five frescoes from the life of the saint by *Tiberio d'Assisi*, 1518. — Farther on, to the right, is the hut in which St. Francis expired, 4th Oct. 1226, with inscription, and frescoes by *Lo Spagna*(?), representing the followers of the saint. The other parts are modern.

A beautiful path leads from S. Maria degli Angeli to Assisi in ¾ hr. The services of the guides who importune travellers at S. Maria degli Angeli and at Assisi are quite superfluous.

Assisi (*Albergo del Subasio*, with a fine view, adjoining the monastery of S. Francesco, convenient for a hasty visit; *Leone*, near the Piazza; good photographs from Giotto's frescoes sold by *P. Lunghi*, in the Piazza near S. Francesco), a small town and episcopal see, the ancient Umbrian *Assisium*, where in B.C. 46 the

elegiac poet *Propertius*, and in 1698 the opera-writer *Pietro Metastasio* (properly *Trapassi*, d. at Vienna in 1782) were born, stands in a singularly picturesque situation.

It is indebted for its reputation to *St. Francis*, who was born here in 1182. He was the son of the merchant Pietro Bernardone, and spent his



youth in frivolity. At length, whilst engaged in a campaign against Perugia, he was taken prisoner and attacked by a dangerous illness. Sobered by adversity, he soon afterwards (1208) founded the monastic order of *Franciscans*, which speedily found adherents in all the countries of Europe, and was sanctioned in 1210 by Innocent III., and in 1223 by Honorius III. Poverty and self-abnegation formed the essential characteristics of the order, which under different designations (Seraphic Brethren, Minorites, Observantes, and Capuchins, who arose in 1526) was soon widely diffused. St. Francis is said to have been favoured with visions, the most important of which was that of 1224, when Christ impressed on him the marks of his wounds (stigmata). From the 'apparition of the crucified seraph' the saint is also known as *Pater Seraphicus*.

St. Francis died on 4th Oct., 1226, and in 1228 was canonised by Gregory IX., who appointed the day of his death to be kept sacred to his memory. He wrote several works, especially letters which display talent, and was one of the most remarkable characters of the middle ages. Dante (Paradiso 11, 50) says of him that he rose like a sun and illumined everything with his rays.

Having reached the town, we proceed to the left to the former **Monastery of the Franciscans, which, erected in the first half of the 13th cent. upon massive substructions on the brow of the

hill, has long attracted our attention. The monastery, which after its suppression in 1866 was for several years uninhabited, has recently been converted into a school for the sons of teachers. Besides several frescoes of the 16th and 17th cent. in the refectories, the *choir-stalls by *Domenico da S. Severino*, recently brought from the upper church, dating from 1450, and adorned with admirable carving and inlaid figures of saints, are particularly worthy of attention. From the external passage a magnificent *view of the luxuriant valley is enjoyed.

The two CHURCHES, erected one above the other, are objects of far greater interest. A third, the *Crypt*, with the tomb of the saint, was added in 1818, when his remains were re-discovered. The lower church was erected in 1228-32, the upper in 1253, and consecrated by Innocent IV. The Northern Gothic style, introduced by the German master *Jacob*, appears here in Italy for the first time, though not without incipient traces of Italian modifications. The architect of the tower was the monk *Fra Filippo da Campello*.

The *__Lower Church__, used for divine service, is always accessible; entrance by a side-door on the terrace, in front of which is a vestibule of 1487. The interior is low and sombre. To the right a tomb, above it a vase of porphyry, said to be that of John de Brienne, King of Jerusalem, who entered the order of St. Francis in 1237. Opposite the entrance is the chapel of the Crucifixion.

To the right in the NAVE, the chapel of St. Louis, with frescoes by *Adone Doni* (1560). On the vaulted ceiling prophets and sibyls, by *Andrea del Ingegno* of Assisi. The chapel of S. ANTONIO DI PADUA, with frescoes by *Pace da Faenza* (14th cent.), is modernised and partly whitewashed. — The CAPPELLA S. MADDALENA is adorned with frescoes, representing scenes from the life of the saint and of Maria Ægyptiaca, which were formerly attributed to *Buffalmacco* (about 1320). It is, however, certain that they were executed by a pupil of Giotto, a Florentine artist, who did not scruple to paint copies here of his master's pictures at Padua. — The CAPPELLA S. CATERINA, or DEL CROCEFISSO, contains inferior compositions of the latter half of the 14th cent.

The S. TRANSEPT contains on its E. and W. walls three series of *Scenes from the life of Jesus, the *Resuscitation of a child of the Spini family, and over the doorway a Portrait of Christ, all by *Giotto* (probably at an advanced age). The master may have been assisted in these works by his pupils, but the style seems to indicate that they were chiefly painted by his own hand.

The HIGH ALTAR occupies the spot where the remains of St. Francis once reposed. Above it are four triangular spaces on the groined vaulting, containing the famous *FRESCOES OF GIOTTO, illustrative of the vows of the mendicant order: poverty, chastity, and obedience; the fourth painting is an apotheosis of St. Francis. The first picture represents the nuptials of St. Francis with poverty in rags. In the next, a monk, a nun, and a lay brother are represented taking the vow of chastity; the foreground is enlivened by penitents, scourgers, and votaries of pleasure. Chastity herself is guarded in a tower by purity and bravery. Obedience is symbolised by the laying of a yoke on a monk. Each scene, moreover, is replete with allegorical allusions (chiefly from Dante), most of which will be readily understood by those, who are versed in the fanciful combinations of the period.

At the end of the S. Transept is the CAPPELLA DEL SACRAMENTO, with frescoes from the life of St. Nicholas, generally attributed to *Giottino*, but more probably executed by *Agnolo da Siena*, in the first half of the 14th cent. On the entrance wall: Resuscitation of a child killed by a fall from a house.

The N. TRANSEPT contains Scenes from the Passion, of the Sienese School, formerly attributed to *Cavallini* and *Puccio Capanna*, a pupil of Giotto, perhaps by *Pietro Lorenzetti;* these paintings are in a very damaged condition. — To the right of the entrance to the Sacristy, in which the treasures and the relics belonging to the church were formerly preserved, is a Madonna with St. Catharine and other saints (1516), by *Lo Spagna*. Over the door is a portrait of St. Francis, said to have been painted by *Giunta Pisano*, soon after the death of the saint. — To the left of the entrance to the church is the Pulpit, adorned with a Coronation of the Virgin by *Simone Martini* of Siena, and further on St. Francis receiving the stigmata, a fresco by *Giotto*. — The last Chapel to the N. is dedicated to *Scenes from the life of St. Martin, by *Simone Martini* (beginning of 14th cent.); this work, though only partially preserved, still remains valuable as one of the ablest productions of the Sienese school, and in many respects bears comparison with the style of Giotto and the Florentines.

The stained windows of the lower church are by *Angeletto* and *Pietro da Gubbio* and *Bonino d'Assisi*; those of the upper church are more than a century later.

The CRYPT was constructed in 1818, after the remains of St. Francis had been discovered in a rude stone coffin. It is approached by a double staircase, and is lighted with candles when visited by strangers. — Behind the tomb stand colossal statues of Popes Pius VII. and IX.

The ***Upper Church,** the frescoes of which are undergoing restoration, has recently been converted into a museum of Early Tuscan Frescoes. It is entered either by the principal portal, or (by applying to the sacristan) from the lower church. The church is in the form of a Latin cross, with Gothic windows. The W. side possesses a splendid rose-window and handsome pediments. — In the N. TRANSEPT, as we enter from the lower church, are remains of Scenes from the Apocalypse, by *Cimabue*. The middle of the ceiling is adorned with frescoes of the four Evangelists, in the style of *Cimabue* and *Jacopo Torriti*, the mosaicist. — The S. TRANSEPT contains the remains of a large Crucifixion, Transfiguration, Crucifixion of St. Peter, and Scenes from the life of Simon Magus, by *Giunta Pisano*. — In the CHOIR: Christ in a glory, and Assumption and Death of the Virgin, both by *Cimabue*. — NAVE. In the upper section of the S. wall are sixteen scenes from the Old Testament history, from the Creation of the world to the Recognition of Joseph by his brethren; on the N. side, sixteen scenes from the New Testament, from the Annunciation to the Descent of the Holy Ghost, by pupils of *Cimabue*, showing gradual improvement in execution. The lower section contains twenty-eight Scenes from the life of St. Francis, illustrative of the farther development of the early Florentine School (*Filippo Rusutti*, and *Gaddo Gaddi*), of the close of the 13th cent. The first and the five last of these frescoes are certainly by the hand of *Giotto*. On the ceiling of the nave are four Angels and four Fathers of the Church, executed in the earlier mosaic style.

Quitting the upper church and emerging on the space in front of it, we may follow the street ascending thence in a straight direction, which will lead us to the PIAZZA. Here is situated the beautiful portico of a *TEMPLE OF MINERVA, with six columns of travertine, converted into a church of *S. Maria della Minerva*. Ancient inscriptions immured in the vestibule. Adjacent to the church is the entrance to the ancient *Forum*, which corresponded to the present Piazza, but lay considerably lower. In the forum a *Basement* for a statue, with a long inscription (fee $^1/_2$ fr.).

The *Chiesa Nuova* (Pl. 7), reached by descending to the right, near the S.E. angle of the Piazza, occupies the site of the house in which St. Francis was born.

The CATHEDRAL OF S. RUFINO (Pl. 4), in the upper part of the town, named after the first bishop (240), dates from the first half of the 12th cent., the crypt from 1028. The ancient façade is adorned with three fine rose-windows. The interior modern. Entrance to the right, before reaching the church.

From the cathedral a broad, unpaved road to the right leads in a few minutes to the Gothic church of S. CHIARA (Pl. 2), near the gate, erected by *Fra Filippo da Campello* in 1253, afterwards altered, and recently restored. Beneath the high-altar are the remains of S. Clara, who, inspired with enthusiasm for St. Francis, abandoned her parents and wealth, founded the order of Clarissines, and died as first abbess. A handsome crypt of different coloured marbles has recently been constructed about her tomb. On the arch above the high-altar, frescoes by *Giottino;* those in the right transept are attributed to *Giotto.* — The piazza in front of the church commands a fine view of the fertile valley.

At the E. end of the town are remains of a Roman *Amphitheatre* (Pl. 1).

In a ravine of the lofty *Monte Subasio* (3612 ft.), at the back of Assisi, is situated the hermitage *delle Carceri*, to which St. Francis was wont to retire for devotional exercises.

From Assisi to Spello a very beautiful drive of 5 M. (one-horse carr. 4-5 fr.). By train it is reached in 13 min. To the right of the road as the town is approached are the ruins of an amphitheatre of the imperial period, but they are not visible from the railway.

22 M. **Spello,** with 4000 inhab., picturesquely situated on a mountain-slope, is the ancient *Hispellum* (*Colonia Julia Hispellum*). The gate by which the town is entered, with its three portrait-statues, as well as the Porta Urbana, the Porta Veneris, and portions of the wall, are ancient.

The **Cathedral of S. Maria Maggiore* contains some good paintings.

To the right of the entrance, an ancient cippus serves as a basin for consecrated water. To the left the Cappella del Sacramento with frescoes by *Pinturicchio* (1501): on the left, the Annunciation (with the name and portrait of the painter), opposite to us the Adoration, Christ in the Temple; on the ceiling, the Sibyls. — The CHOIR contains a magnificent canopy in the early Renaissance style. On the left of the high-altar a Pietà, on the right a Madonna by *Perugino*, 1521. — Above the altar in the SACRISTY, a Madonna by *Pinturicchio.*

S. Francesco (or *Andrea*), consecrated in 1228 by Gregory IX., contains in the right transept an altar-piece, Madonna and saints, by *Pinturicchio* (1508), with a letter by *G. Baglione*, addressed to the painter.

Among other antiquities the 'House of Propertius' is shown, although it is certain that the poet was not born here (pp. 70-71). In the *Pal. Comunale* and on the church-wall of *S. Lorenzo* are Roman inscriptions. The upper part of the town commands an ex-

tensive view of the plain, with Foligno and Assisi. Numerous ruins occasioned by the earthquake of 1831 are still observed.

The train crosses the *Topino* and reaches —

25 M. **Foligno**, the junction of the Ancona line (R. 14).

Halt of 1/4 hr.; good *Refreshment-Room.* — *One-horse carriage* to the town (1/2 M. from the station) 40 c. — *Inns:* *Posta, close to the gate; Leon d'Oro; Trattoria Falcone, all three in the main-street, the Via della Fiera.

Foligno, near the ancient *Fulginium*, an industrial town with 10,000 (incl. suburbs 21,000) inhab., and an episcopal residence, is situated in a fertile district. In 1281 it was destroyed by Perugia, and in 1439 annexed to the States of the Church. The earthquake of 1831 occasioned serious damage; others in 1839, 1853, and 1854 were less destructive.

At the entrance to the town, a marble statue was erected in 1872 to the painter *Niccolò del Liberatore*, surnamed *l'Alunno*, the chief master of the school of Foligno (p. 48).

The Via della Fiera leads straight to the Market-place, where the *Cathedral* of *S. Feliciano* is situated, erected in the 12th cent. (of which the Romanesque façade of the transept is still extant), but entirely remodelled in the 16th cent. The handsome dome is attributed, but without authority, to Bramante. — The *Palazzo del Governo*, in the same square, contains frescoes by *Ottaviano Nelli* in an old chapel.

Following the Via Montogli to the left, and then the Via S. Niccolò, a side-street to the right, we reach the church of *S. Niccolò*. The 2nd Chapel to the right here contains an altar-piece with numerous figures, the centre being formed by an Adoration of the Infant Christ by *Niccolò Alunno*. The chapel to the right of the high-altar is adorned with a Coronation of the Virgin with a predella by the same master.

The church of *S. Anna*, or *delle Contesse*, formerly contained the celebrated Madonna di Foligno by Raphael, now in the Vatican. — *S. Maria infra Portas* contains frescoes by *Nic. Alunno*, and *La Nunziatella* a fresco of the Baptism of Christ by *Pietro Perugino*. — In the *Capp. Betlehemme*, Via de' Monasteri, there is a small public picture-gallery.

About 4 M. to the E. of Foligno, on the slope of the hills, is situated the *Abbadia di Sassovivo*, with cloisters built in 1229, resembling those of S. Paolo Fuori at Rome (p. 255).

About 5 M. to the W. of Foligno is **Bevagna**, on the *Clitumnus*, the ancient *Mevania* of the Umbri, celebrated for its admirable pastures, with remains of an amphitheatre and other antiquities. The churches of *S. Silvestro* and *S. Michele*, dating from the latter part of the 12th cent., though not entirely preserved, present a picturesque appearance.

From Bevagna (or from Foligno direct 7 M.) the traveller may visit the lofty **Montefalco**, a small town with several churches containing fine paintings. S. Francesco contains frescoes by *Benozzo Gozzoli* (1452). The choir contains the legend of St. Francis; and the chapel of St. Jerome a Madonna enthroned, and scenes from the life of the saint. In the other

chapels are good frescoes by *Tiberio d'Assisi* and *Lorenzo da Viterbo*. The church of S. Fortunato (¾ M. from the town, on the road to Trevi) contains interesting frescoes by *Benozzo* (1449). Charming views of the plain from the height.

The Railway traverses the luxuriant, well-watered valley of the *Clitumnus*, whose flocks are extolled byVirgil, to —

133 M. **Trevi.** The small town, the ancient *Trebia*, lies picturesquely on the slope to the left. The church of the **Madonna delle Lagrime* contains the Adoration of the Magi, one of *Perugino's* latest frescoes, and a Descent from the Cross by *Lo Spagna*. The church of *S. Martino*, outside the gate, contains a Madonna in fresco by *Tiberio d'Assisi*, and a Coronation of the Virgin by *Lo Spagna*.

The small village of *Le Vene*, on the Clitumnus, is next passed. Near it, to the left, we obtain a glimpse of a small ancient **Temple*, usually regarded as that of *Clitumnus* mentioned by Pliny (Epist. 8, 8), but probably not earlier than Constantine the Great, as the Christian emblems, the vine and the cross, on the façade testify. The temple, now a church of *S. Salvatore*, lies with its back towards the road, about 2½ M. from Trevi. Near Le Vene the abundant and clear *Source of the Clitumnus*, beautifully described by Pliny, wells forth from the limestone-rock. On the height to the left is the village of *Campello*. On the way to Spoleto, to the left, in the village of *S. Giacomo*, is a church with frescoes by *Lo Spagna*, of 1526; beautiful road through richly cultivated land.

41 M. **Spoleto.** The town is ¾ M. distant from the station; one horse carriage ½ fr.

La Posta, in the lower part of the town, near the railway-gate. — Albergo & Rest. del Teatro Nuovo, in the upper part of the town, near the theatre, well spoken of. — *Trattoria della Ferrovia*, to the right of the town gate.

Spoleto, the ancient *Spoletium*, said to have been an episcopal residence as early as A.D. 50, now an archiepiscopal see with 20,700 inhab. (incl. surrounding villages), is a busy town, beautifully situated, and containing some interesting objects of art.

In B. C. 242 a Roman colony was established here, and in 217 the town vigorously repelled the attack of Hannibal when on his march to Picenum after the battle of the Trasimene Lake, as Livy relates (22, 9). It subsequently became a Roman municipium, suffered severely during the civil wars of Sulla and Marius, and again at the hands of the Goths, after the fall of the W. Empire. The Lombards founded a duchy here (as in Benevento) in 570, the first holders of which were *Faroald* and *Ariolf*. After the fall of the Carlovingians, *Guido* of Spoleto even attained the dignity of Emperor, as well as his son *Lambert*, who perished while hunting in 898. Innocent III. and Gregory IV. incorporated Spoleto with the States of the Church about 1220. The *Castle* of Spoleto, erected by Theodoric the Great, restored by Narses, and strengthened with four towers by Cardinal Albornoz, now a prison, fell into the hands of the Piedmontese on 18th Sept., 1860, after a gallant defence by Major O'Reilly, an Irishman.

The town is built on the slope of a hill, the summit of which is occupied by the old castle of *La Rocca;* the church-spire most to the left when seen from the station is that of the cathedral. — Entering by the town-gate and following the main street which

traverses the lower part of the town, we reach (5 min.) a gateway of the Roman period, called the *Porta d'Annibale*, or *Porta della Fuga*, in allusion to the above-mentioned occurrence.

We may now continue to follow the Strada Umberto, which ascends the hill in a wide curve, or we may take one of the direct but steep side-streets. Inclining towards the left, near the top, we come to the —

*Cathedral of S. Maria Assunta, erected by Duke Theodelapius in 617, but frequently restored. In front of the façade (13th cent.) is a Renaissance portico, consisting of five arches with antique columns, a frieze with griffins and arabesques, and at each extremity a stone pulpit; above, a large mosaic by *Solsernus* (1207) of Christ with Mary and John.

To the right of the vestibule is a Baptistery, containing frescoes in the style of *Giulio Romano;* the travertine font, with sculptures from the life of Christ, is of the 16th cent.

The Interior of the cathedral was restored in 1644, and has been recently whitewashed. — The Choir contains frescoes by *Fra Filippo Lippi*, completed after his death by *Fra Diamante* in 1470, Annunciation, Birth of Christ, and Death of Mary; in the semicircle her Coronation and Assumption (unfortunately damaged). At the entrance to the chapel, on the left of the choir, to the left, is the *Tomb of Fil. Lippi*, who died here in 1469 of poison administered by the family of Spinetta Buti, a noble Florentine. Although a monk, he had succeeded in gaining the affections of this lady and abducting her from a convent. The monument was erected by Lorenzo de' Medici; the epitaph is by Poliziano. Opposite is the monument of an Orsini. — The Winter-Choir, in the left aisle, contains good carving from the 15th cent., and a Madonna by *Lo Spagna*. — In the Chapel to the right of the entrance are fragments of frescoes by *Pinturicchio*.

In the Piazza del Duomo, in front of the cathedral, probably stood the palace of the Lombard Dukes. — On leaving the cathedral we proceed in a straight direction, slightly ascending, to the *Palazzo Pubblico*, containing several inscriptions and a small picture gallery, in which a Madonna with saints, by *Lo Spagna*, deserves notice.

The other churches are of inferior interest. *S. Domenico* contains a copy of Raphael's Transfiguration, attributed to Giulio Romano. *S. Pietro*, outside the Roman gate, is a Lombard edifice; façade adorned with sculptures.

Some of the churches contain relics of ancient temples; thus in that *del Crocefisso*, outside the town, near the cemetery (now under repair), fragments of a temple of Concordia (?); columns, etc. in *S. Andrea* and *S. Giuliano;* remnants of a theatre; a ruin styled 'Palace of Theodoric', etc. None of these, however, claim special attention.

Travellers should not omit to extend their walk beyond the cathedral and the Palazzo Pubblico as follows. Continuing to ascend, after a few minutes we cross the Piazza Brignone in a diagonal direction, where a memorial slab commemorates the capture of the fortress in 1860. Passing the fountain, we leave the upper part of

the Piazza by a street to the right, which passes immediately below the lower entrance of the fortress of *La Rocca*, now a prison. A little farther on, near a gate which here forms the entrance to the town, we perceive, to the left, polygonal foundations, being remains of the ancient castle-wall. Outside the wall is a profound ravine, spanned by the imposing aqueduct **Ponte delle Torri*, built of brick, which is used as a viaduct, uniting the town with Monte Luco. It rests on ten arches, and is 290 ft. in height, and 231 yds. in length. Its construction is attributed to Theodelapius, third duke of Spoleto (604). A window midway affords a view. To the left on the height is perceived the monastery of S. Giuliano; below is S. Pietro (see above), above which stands the former Capuchin monastery, shaded by beautiful trees. Beyond the bridge we turn to the left, generally following the direction of the aqueduct. After 10-15 min. a more unbroken *prospect is obtained, embracing the fortress and town, and the spacious valley.

The ascent of **Monte Luco**, 1½ hr., is somewhat fatiguing. Towards the left is a lofty cross, whence an unimpeded panorama is obtained to the N. and E., of the valley of the Clitumnus with Trevi, Foligno, Spello, and Assisi; then Perugia and the Central Apennines near Città di Castello and Gubbio. In the other directions the view is intercepted by the mountains in the vicinity. Towards the E. these are overtopped by the rocky peak of the Sibilla, snow-clad until late in the summer. — Returning to the right we pass the former Capuchin monastery of *S. Maria delle Grazie*, an ancient resort of pilgrims.

The Railway ascends during 1 hr. on the slopes of *Monte Somma* (4038 ft.) to the culminating point of the line (2231 ft.). — Beyond (54½ M.) *Giuncano*, it passes through a long tunnel, and reaches —

59 M. **Terni**. — The town is ¾ M. from the station; one-horse carriage 1 fr. 20 c. A seat in a carriage as far as the hotel, 40 c., at night 50 c.; each box 20 c.

Inghilterra, near the piazza, R. 3 fr.; Europa, in the piazza, R. 2½-3, D. 4, B. 1½ fr. — Italia, well spoken of.

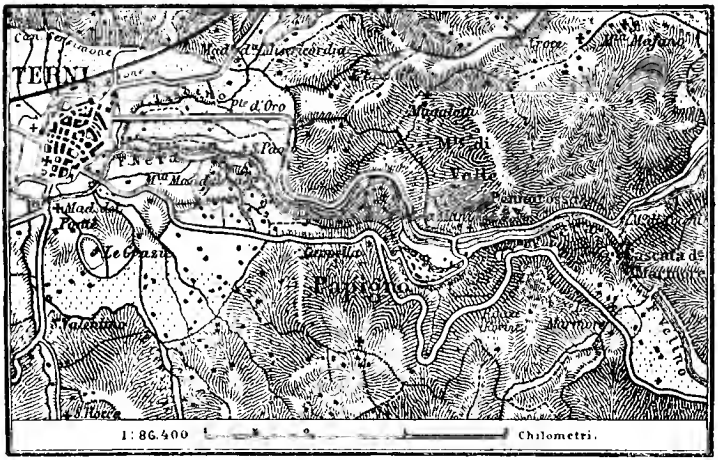
Terni, situated in the fertile valley of the *Nera*, with 15,000 inhab. (incl. the surrounding villages) and several manufactories, is the ancient *Interamna*, where, it is believed, the historian Tacitus and the emperors Tacitus and Florianus were born. Remains of an amphitheatre (erroneously styled a '*Temple of the Sun*') in the grounds of the episcopal palace, Roman inscriptions in the *Palazzo Pubblico*, palaces of the Umbrian nobility, etc. are objects of interest. Pleasant walk on the ramparts, whence the beautiful Nera Valley is surveyed: to the left Collescipoli, to the right Cesi, opposite the spectator Narni.

The Waterfalls of Terni may be reached on foot in 1½ hr.; the whole excursion, including stay, requires about 4 hrs.

Carriage for 1 person 5, 2 pers. 7, 3 pers. 9 fr., etc., according to tariff; or at the hotels 7, 10 and 15 fr. respectively, besides which a fee of 1-1½ fr. is expected. — Guide (quite unnecessary) 3 fr. — The traveller should be abundantly provided with copper-coins. At the different points of view contributions are levied by the custodians

(3-4 soldi); flowers and fossils from the Velino are offered for sale, also for 3-4 soldi; besides which the patience is sorely tried by the importunities of a host of beggars and guides.

There are two carriage-roads from Terni to the waterfalls. The NEW ROAD ($4^1/_2$ M.), following the right bank of the Nera, leaves



the town near the Porta Spoletina, and, flanked with rows of poplars, intersects the plain in a straight direction. On the right rises the large new government manufactory of weapons, the machinery of which is to be driven by the water of the Nera. We now approach the stream, the valley of which contracts. On each side tower lofty rocks, to which the luxuriant vegetation of the slopes forms a beautiful contrast. — The OLD ROAD is reached from the piazza at Terni by passing the Albergo Europa and descending the Strada Garibaldi. We at first follow the Rieti and Aquila road (see *Baedeker's S. Italy*), which crosses the Nera just outside the gate, traversing gardens and olive-plantations; after 2 M. (near a small chapel on the right), a broad road to the left descends into the valley of the Nera, while the high-road continues to ascend gradually to the right. The former descends in windings past the village of *Papigno*, picturesquely situated on an isolated rock, ($^3/_4$ M.) crosses the Nera, and on the right bank, near the villa of Count Castelli-Graziani, reaches the new road mentioned above (1-$1^1/_4$ M. to the falls).

The celebrated falls of the *Velino* (which here empties itself into the Nera), called the ****Cascate delle Marmore,** are about 650 ft. in height, and have few rivals in Europe in point of beauty and volume of water. The rivulet is precipitated from the height in three leaps of about 65, 330, and 190 ft. respectively, the water falling

perpendicularly at some places, and at others dashing furiously over rocks. The spray of the falls is seen from a considerable distance.

The *Velino* is so strongly impregnated with lime that its deposit continually raises its bed; and in consequence of this the plain of Rieti (1397 ft.) is frequently exposed to the danger of inundation. In ancient times Manius Curius Dentatus endeavoured to counteract the evil by the construction of a tunnel (B. C. 271), which, although altered, is to this day in use. The rising of the bed of the river, however, rendered new measures necessary from time to time. Two other channels were afterwards excavated, the *Cava Beatina* or *Gregoriana* in 1417, and the *Cava Paolina* by Paul III. in 1546; these, however, proving unserviceable, Clement VIII. re-opened the original 'emissarius' of Dentatus in 1598. In 1787 a new cutting was required, and another has at the present day become necessary. The regulation of the Velino-fall has long formed the subject of vehement discussions between Rieti and Terni, as the unrestrained descent of the water in rainy seasons threatens the valley of Terni with inundation.

The finest views of the falls are commanded by the new road itself. Or, before reaching the falls, we may ascend a path to the left, leading in 10 min. to a small summer-house, affording the finest view of the upper and central falls, which are exactly opposite to us. — We now return to the road, and retracing our steps to the first path on the left, cross the Nera by a natural bridge, below which the water has hollowed its own channel. (Footpaths, following the course of the Nera and passing two small waterfalls, lead in 30 min. to Papigno.) Where the path divides, the gradual ascent to the left is to be selected. The surrounding rocks (in which there is a quarry) have been formed by the incrustations of the Velino. The channel on the right *(Cava Paolina)* is full in winter only. In 12-15 min. we come to a point, where the division of the cascade is surveyed; the central fall, in the spray of which beautiful rainbows are occasionally formed, may be approached more nearly. A farther steep ascent of 10-15 min. leads to a small pavilion of stone on a projecting rock, affording a beautiful view of the principal fall and the valley of the Nera. We next ascend a flight of steps (4 min.), and turning to the left, reach another point of view in the garden of the small cottage situated here (20 c.). — Following the same path for a few minutes more, we turn to the right and come to a small house; passing through its garden (10-15 c.), and between several houses, we reach in 10 min. the road to Rieti and Aquila (see above), not far from a good osteria (No. 153). The road back to Terni (4 M.) commands a fine view.

If time permit, the excursion may be extended from the upper fall to the beautiful **Lake of Piedilugo*, 3 M. further. Following the above mentioned road, we cross the Velino, reach the lake in $^1/_2$ hr., skirt its indentations, and arrive at the village of *Piedilugo*, with its ruined castle, in $^1/_2$ hr. more. Boats may be hired at the inn; the opposite bank, where a fine echo may be awakened, is generally visited by water.

Cesi, loftily situated, 5 M. to the N.W. of Terni, to the right of the road to Gemine and Todi (p. 56), possesses remains of ancient polygonal

walls and interesting subterranean grottoes of considerable extent, from which a current of cool air in summer, and of warm in winter issues.

The RAILWAY intersects the rich valley of the Nera. To the right on the hill lies *Cesi* (see above), to the left, *Collescipoli*.

67 M. **Narni** *(Angelo*, tolerable), the ancient Umbrian *Narnia* (originally *Nequinum)*, birthplace of the Emperor Nerva, Pope John XIII. (965-72), and of Erasmus of Narni, surnamed Gattamelata, the well-known 'condottiere' of the 15th century. It is picturesquely situated, $^3/_4$ M. from the station, on a lofty rock (1191 ft.) on the *Nar*, now *Nera* (whence its name), at the point where the river forces its way through a narrow ravine to the Tiber. The old castle is now a prison. — The *Cathedral*, erected in the 13th cent., with a vestibule of 1497, and dedicated to St. Juvenalis the first bishop (369), is architecturally interesting. — The *Town Hall* contains the Coronation of Mary by *Lo Spagna* (formerly in the monastery of the Zoccolanti, and for a long time attributed to Raphael), one of that master's finest paintings, but lately spoiled by retouching.

From Narni to Perugia by Todi, see p. 56.

From Narni a road leads to the N.W. to the (6 M.) ancient and beautifully situated Umbrian mountain-town of *Amelia*, Lat. *Ameria* (inn outside the gate), mentioned by Cicero in his oration Pro Roscio Amerino, with admirably preserved walls in the Cyclopean style and other antiquities (1388 ft.)

The train turns towards the narrowing valley of the Nera, and passes close to the **Bridge of Augustus* (on the left), which spanned the river immediately below Narni in three huge arches, and belonged to the Via Flaminia (p. 85), leading to Bevagna (p. 75). The arch next to the left bank, 60 ft. in height, alone is preserved, while of the two others the buttresses only remain.

The train continues to follow the valley of the Nera, with its beautiful plantations of evergreen oaks, passes through two tunnels, and then (not far from the influx of the Nera) crosses the *Tiber*, which 1860-70 formed the boundary between the Kingdom of Italy and the Papal States. — Near —

76 M. **Orte,** the train reaches the main line from Chiusi to Rome (see p. 62).

11. From Bologna to Rimini, Falconara *(Rome)*, and Ancona.

127 M. RAILWAY in 5-8 hrs.; fares 23 fr. 10, 16 fr. 15, 11 fr. 55 c. — Beautiful views of the sea between Rimini and Cattolica, and beyond Pesaro. A seat on the *left* should therefore be secured. — From Bologna to ROME, 300 M., express in 14½-15 hrs. (via Florence in 13 hrs.); fares 56 fr. 75, 39 fr. 50 c. This train diverges to the S.W. at *Falconara*, the last station before Ancona.

The towns on the coast of the Adriatic are far inferior in attraction to those in the W. part of the peninsula (Tuscany and Umbria); but without a visit to them the traveller's acquaintance with Italy would be

but imperfect. The views of the Adriatic to the E., and of the Apennines to the W. are often charming, and the situation of some of the towns, especially Ancona, is strikingly beautiful. *Rimini*, an ancient Roman colony and frontier fortress, possesses several fine monuments of antiquity, and its church of S. Francesco is an admirable work of the Renaissance period. Roman triumphal arches are also preserved at *Ancona* and *Fano*; and *Loreto* can boast of valuable sculptures in the Renaissance style (p. 99). *Urbino*, too, the birthplace of Raphael, lies within a short distance of this route. Many of the towns now possess picture galleries, formed from works taken from the suppressed monasteries, but generally of second-rate importance.

Bologna, see vol. I. of this Handbook. The line runs parallel with the high-road in the direction of the ancient *Via Æmilia*, which extended from Placentia to Ariminum, and as far as Forli traverses fertile plains in nearly a straight direction; in the distance to the right are the spurs of the Apennines. 4½ M. *S. Lazzaro* (in summer only); 7 M. *Mirandola*, 10½ M. *Quaderna*, and 15 M. *Castel S. Pietro*, on the *Sillaro*, with a castle erected by the Bolognese in the 13th cent.

22 M. **Imola** *(S. Marco)*, on the *Santerno*, the Roman *Forum Cornelii*, an ancient town with 28,400 inhab. (incl. the surrounding villages) and seat of a bishop since 422, annexed to the States of the Church in 1509, was the birthplace of St. Petrus Chrysologus, archbishop of Ravenna (d. 449), whose tomb is in the cathedral of *S. Cassiano*, where the remains of the saint of that name also repose. The painter Innocenzo da Imola (Francucci, b. 1506) and the anatomist Vassalva were also natives of Imola.

The line crosses the Santerno and reaches (26 M.) *Castel Bolognese*, an ancient stronghold of the Bolognese, constructed in 1380. Branch-line hence to *Ravenna*, see *Baedeker's N. Italy*. — We then cross the river *Senio*, the ancient *Sinnus*, to —

31 M. **Faenza** *(Corona*, in the Piazza Maggiore; *Tre Mori)*, a pleasant town with 14,280 inhab. (with the suburbs 36,300), on the *Amone* (ancient *Anemo*), the *Faventia* of the Boii. In the middle ages it was witness of numerous feuds, and in 1509 it was annexed by Pope Julius II. to the States of the Church. The town was celebrated in the 15th cent. for its pottery, the manufacture of which has recently been revived ('faïence'), and contains considerable silk and weaving factories. Faenza was the birthplace of Torricelli, the inventor of the barometer in 1643, to whose memory a monument near the church of S. Francesco has recently been erected.

The cathedral of *S. Costanzo*, named after Constantius, the first bishop of Faventia in 313, contains a Holy Family by *Innocenzo da Imola*, and bas-reliefs by *Benedetto da Majano*, 1472.

In the Piazza Maggiore, which is surrounded by trees, are situated the *Palazzo Municipale* and the *Torre dell' Orologio;* the fountain in the centre of the square, embellished with bronzes, dates from the 17th cent.

The *Library* contains 26,000 vols. and a statue of John the Baptist by Donatello. Here, too, is a *Pinacoteca*, with numerous

works of native artists, such as Bertucci; a Madonna by Guido Reni, etc.

In the *Commenda* (in the Borgo) is a handsome fresco, Madonna and saints, by Girolamo da Treviso (1533).

Beyond Faenza the train intersects the plain in a straight direction. It crosses the *Amone*, then the *Montone*, which, united with with the *Ronco*, falls into the Adriatic not far from Ravenna.

40 M. **Forli** *(Posta)*, the ancient *Forum Livii*, founded by M. Livius Salinator after the defeat of Hasdrubal, is a well-built provincial capital with 15,300 inhab. (including suburbs 38,480).

Forli, where in 410 the marriage of *Athaulf*, king of the Visigoths, with *Galla Placidia*, sister of the Emp. Honorius was solemnised, was long an independent state in which the Guelphs retained their ascendancy down to 1315. The *Ordelaffi* then usurped the supreme power, and at length, in 1504, Pope *Julius II.* annexed the city to the States of the Church. — Forli was the birthplace of the poet *Cornelius Gallus* (d. B.C. 27), of the historian *Flavio Biondo* (15th cent.), and of the talented painter *Melozzo da Forli* (end of 15th cent.), who was closely allied to Piero della Francesca, and afterwards engaged at Rome.

The principal piazza (comp. Plan, p. 84) is enclosed by handsome palaces. Here, too, is situated the church of —

S. Mercuriale (so named after the first bishop of Forli), which possesses a painting by *Innocenzo da Imola*, sculptures of 1536, and several good pictures by *Marco Palmezzano*, a native of Forli and pupil of Melozzo. Lofty campanile.

We next proceed to the **Cathedral of S. Croce*, containing the Chapel of the Madonna del Fuoco, the dome of which is adorned with frescoes by *Carlo Cignani* of Bologna (1686-1706), representing the Assumption of the Virgin, a work in which he was engaged during 20 years. The painter is buried in the chapel. A reliquary of the 14th cent., and the sculptures of the principal door of the 15th cent. are also worthy of notice.

S. Girolamo contains a Madonna with angels by *Guido Reni*, and in the first chapel on the right*frescoes by *Melozzo* and *Palmezzano*.

The **Pinacoteca* in the Ginnasio Comunale in the Piazza S. Pellegrino contains good pictures by *Melozzo* (including a fresco by the master, called the 'Pestapepe', originally a shop sign-board, representing a youth vigorously plying a pestle and mortar), *Palmezzano*, *Rondinelli*, *Cignani*, *Fra Angelico*, *Lor. di Credi*, *Francesco Francia* (Adoration of the Child), and others.

The monument of *Morgagni*, the anatomist (d. 1771), was inaugurated in 1875.

The *Citadel*, constructed in 1361 by Cardinal Albornoz, and enlarged by the Ordelaffi and Riarii, is now used as a prison.

A diligence route leads from Forli through the Apennines by *Rocca S. Casciano* and *S. Benedetto* to *Florence*.

The line to Rimini crosses the *Ronco* and passes (45 M.) *Forlimpopoli*, the ancient *Forum Popilii*; to the right, on the hill, *Ber-*

tinoro, with its productive vineyards. It then passes *Polenta* and crosses the *Savio* (the ancient *Sapis*).

52 M. **Cesēna** (*Leon d'Oro*, R. 2½ fr.; *Cappello*), with 10,000 inhab. (incl. villages 35,000), surrounded by beautiful meadows and hills, and boasting of numerous palaces.

Caesena is one of the most ancient episcopal sees in Italy, where St. Philemon is said to have held the office as early as the year 92. During the middle ages it was at first an independent state, then became subject to the Ghibelline family of Montefeltro, and shortly afterwards to the Malatestas, who where partizans of the Guelphs. This rapid change of rulers is alluded to by Dante, Inf. xxvii, 52:

Così com' ella sie' tra il piano e il monte,
Tra tirannia si vive e stato franco.

On 1st Feb., 1377. the town was cruelly sacked by Cardinal Robert of Geneva, and subsequently by Cesare Borgia, after which it was incorporated with the States of the Church.

In the *Piazza* is the handsome *Palazzo Pubblico* with a statue of Pius VI., who was born here in 1717, as well as his successor Pius VII. in 1742. In the picture-gallery a Presentation in the temple, by *Francesco Francia*. — The *Cathedral* contains two marble altars of the 15th and 16th cent. — The *Library*, founded in 1452 by Domenico Malatesta Novello, contains 4000 MSS., many of them executed by order of the founder, and afterwards employed by the learned Aldus Manutius in the preparation of his celebrated editions of the classics.

On an eminence, ¾ M. distant, stands the handsome church of **S. Maria del Monte*, a work of *Bramante*. Productive sulphur-mines in the vicinity, towards the S.

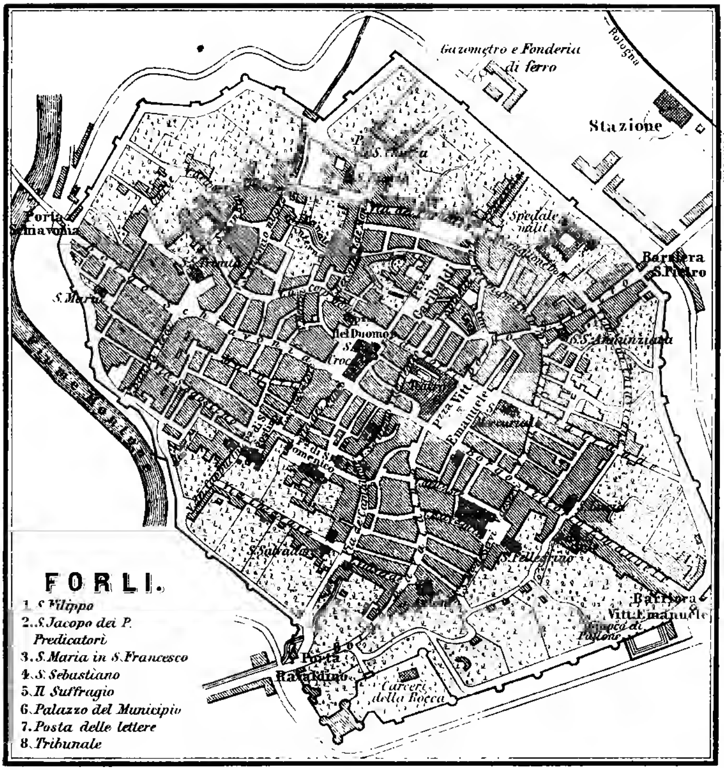
The line crosses the stream *Pisciatello*, the upper part of which, called *Urgone*, is identical with the *Rubicon* of the ancients, the boundary between Italy proper and the province of Gallia Cisalpina, and memorable for its passage by Cæsar at the beginning of the civil war between him and Pompey, B.C. 49.

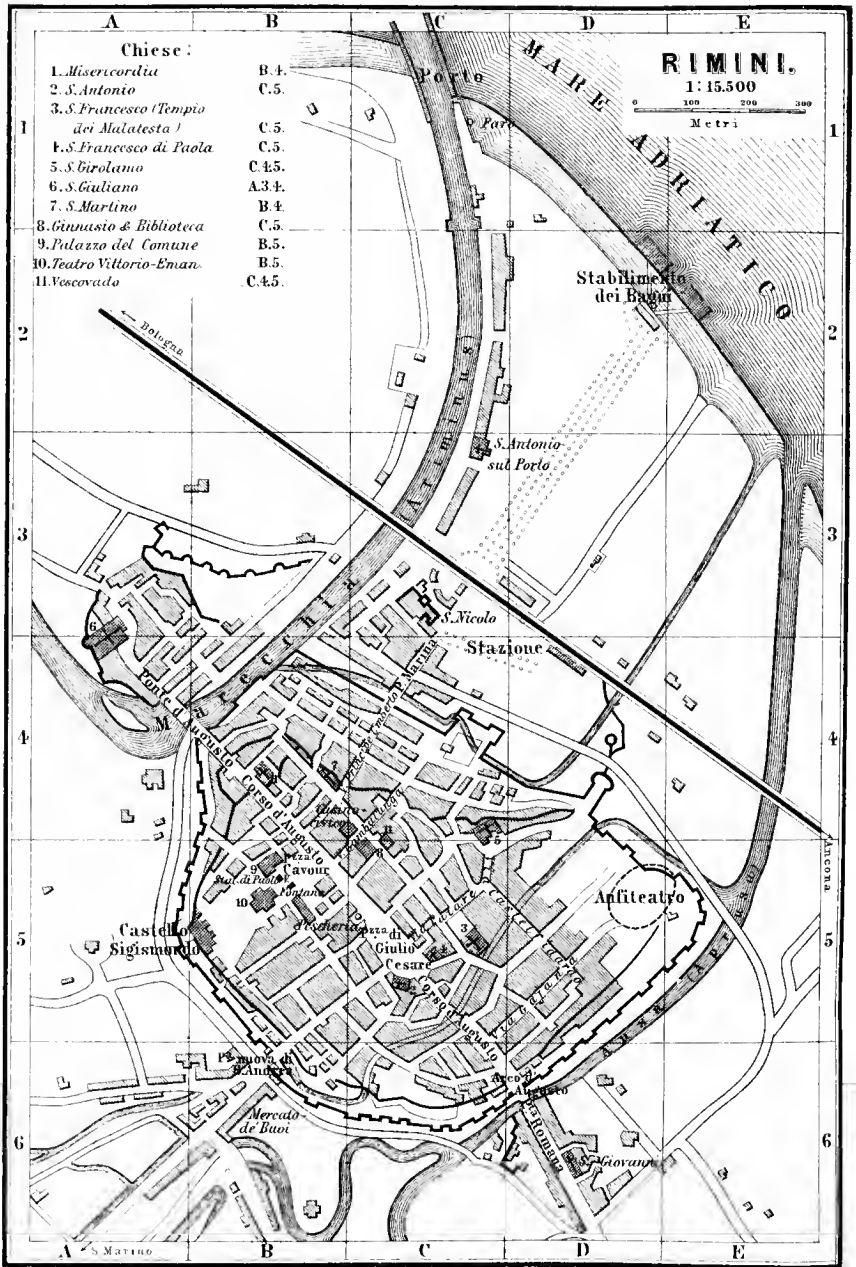
The most recent investigations tend to show that the Rubicon has entirely quitted its ancient course. It appears originally to have fallen into the *Fiumicino*, farther S., while at the present day its upper part (Urgone) unites with the Pisciatello. Most of the towns and villages of this district have in turn laid claim to the distinction of possessing the Rubicon within their territory. Nor did they rest satisfied with a mere literary feud in order to gain the object of their ambition. An action involving this question was instituted at Rome, and in 1756 the 'Rota' decided in favour of the claim of the *Uso* (see below), beyond the small town of *Savignano*, and near *S. Arcangelo* (birthplace of pope Clement XIV. Ganganelli in 1705).

On the road between Cesena and Savignano stands a column bearing a decree of the Roman senate, threatening to punish those who should without authority trespass beyond the Rubicon. Montesquieu regarded this as genuine, but it is an obvious imposition and not the only one connected with the interminable dispute on the subject of the Rubicon.

69½ M. **Rimini.** — Aquila d'Oro in the Corso. — *Trattoria d'Europa*, in the Piazza Cavour; *Caffè della Speranza*, in the Piazza Giulio Cesare. — *Railway Restaurant*, good wine of the country.

Carriage from the station to the Piazza, with one horse 1 fr., with two horses 1 fr. 20 c.; from the Piazza to the bathing-place 80 c. or 1 fr. 40 c.


Gazometro e Fonderia di ferro
Bologna
Stazione
Ancona
Porta Schiavonia
Barriera S. Pietro
S. Maria
Duomo
S.S. Annunziata
Teatro
Emanuele
S. Mercuriale
S. Domenico
S. Salvadore
S. Pellegrino
Barriera Vitt. Emanuele
Porta Ravaldino
Carceri della Rocca
FORLI.
1. S. Filippo
2. S. Jacopo dei P. Predicatori
3. S. Maria in S. Francesco
4. S. Sebastiano
5. Il Suffragio
6. Palazzo del Municipio
7. Posta delle lettere
8. Tribunale



Geograph. Anstalt von Wagner & Debes, Leipzig

Rimini, beautifully situated on the Adriatic at the mouth of the *Ausa* and *Marecchia*, with 10,000 inhab. (incl. surrounding villages 34,000), and extensive fisheries and silk manufactories, has of late come into notice as a sea-bathing place. Handsome public rooms with a café and restaurant, and numerous lodging-houses have been erected on the pleasant promenade along the sea.

Rimini, the ancient *Ariminum*, a town of the Umbrians, became a Roman colony in B. C. 269, and formed the frontier fortress of Italy in the direction of Gaul, and the termination of the *Via Flaminia* from Rome, which was constructed in 220, and afterwards extended and embellished by Julius Cæsar and Augustus. During the Exarchate, Rimini was the most northern of the *Pentapolis Maritima*, or 'Five Maritime Cities', which were under the jurisdiction of one president. The other four were *Pesaro*, *Fano*, *Sinigaglia*, and *Ancona*. In 260, Ariminum became an episcopal see, and in 350 a council against Arianism was held here. The town afterwards belonged to the Lombards. In 1200 it was given by Otho IV. to the Malatestas, who were at first vicegerents of the emperor, but subsequently hereditary princes. In 1503 they surrendered the town to the Venetians, from whom it was finally wrested by the Pope. Insurrections broke out here in 1845 and 1853. — It was from the history of the Malatestas that Dante derived the episode of 'Francesca da Rimini' in the 5th canto of the Inferno.

A broad road leads from the station to the *Porta Marina*, beyond which it is called the *Via Principe Umberto*. After about 4 min. the *Via al Tempio Malatestiano* diverges to the left, and leads to the principal church of —

*S. Francesco (*Duomo, Tempio dei Malatesta;* Pl. 3), built in the 14th cent. in the Italian Gothic style, but magnificently remodelled in 1447-50 by *Sigismundo Malatesta* from designs by *Leo Battista Alberti* in the early Renaissance style. It is one of the principal works of the master, but unfortunately the lower part only of the façade has been completed. On the coping round the church are the arms of the Malatesta and other families allied with them (the elephant and rose being the armorial bearings of Sigismundo and his wife Isotta). The seven vaults on the S. side contain sarcophagi of the poets, orators, philosophers and warriors whom Sigismundo Malatesta (d. 1468), the illustrious enemy of Pope Pius II., entertained at his court.

The Interior, which is destitute of aisles, has an open roof and a series of spacious lateral chapels. The massive pilasters with their rich ornamentations were designed by Alberti. To the right of the entrance is the monument of Sigismund. Between the first and second chapel on the right is the entrance of the Chapel of Relics (Santuario, shown by the sacristan), containing a fresco by *Piero della Francesca* (*'Petri de Burgo opus 1451'*), representing Sigismund Malatesta kneeling before his patron St. Sigismund, king of Hungary. In the Cappella di S. Michele, the 2nd to the right, is the tomb of Isotta (d. 1450), the wife of Sigismund. — The first chapel to the left, restored in 1868, was destined by Sigismund Malatesta for the reception of his ancestors and descendants, as the inscription on the sarcophagus on the left testifies.

From the small piazza in front of the church, the Via Patara leads S. to the Piazza Giulio Cesare, the ancient forum. A stone *Pedestal* here bears an inscription of 1555, according to which Cæsar harangued his army from it after the passage of the Rubi-

con(?). Near it is a chapel, built on the spot where St. Anthony once preached, and another on the canal where the saint is said to have preached to the fishes because the people refused to hear him. — The Corso d'Augusto, which intersects this piazza, leads to the left to the Porta Romana, and to the right to the Piazza Cavour and the bridge of Augustus.

The *Porta Romana (Pl. D, 6) is a triumphal arch of travertine, of simple design, erected to Augustus in B.C. 27 out of gratitude for the restoration of the Via Flaminia, as the inscription records (which, however, has been inaccurately restored; the letters to the right outside the gate also belong to it). Above are medallion figures, on the outside those of Jupiter and Minerva, on the inside those of Neptune and Venus. — The scanty remains of an *Amphitheatre* (to which the Via dell' Anfiteatro, the second side-street of the Corso from the Porta Romana, leads) do not merit a visit.

The Palazzo del Comune (Pl. 9), in the Piazza Cavour, contains a small picture-gallery comprising an *altar-piece by *Domenico del Ghirlandajo*, and a Pietà by *Giovanni Bellini* (about 1470). — In front of it rises a bronze *Statue of Pope Paul V.* (inscription on the pedestal obliterated). Beyond the *Teatro Vittorio Emanuele* (Pl. 10), erected in 1857, is the ancient *Palace of the Malatestas* ('*Castello Sigismondo*'; Pl. B, 5), now a prison, and in a very dilapidated condition. Their arms are still to be seen over the entrance. The townwall, to the right of the palace, commands a fine view of the mountains.

The *Library* (Pl. 8), in the Via Gambalunga to the E. of the Piazza Cavour, founded in 1617 by the jurist Gambalunga, contains 23,000 vols. and several MSS. An arcade in a court to the left, now half built up, contains Roman inscriptions and sculptures, among which are a female figure in relief, with thin, close-fitting drapery; a fine female head, etc.

At the end of the Corso is the five-arched *Ponte d'Augusto, the highest of the bridges by which the *Marecchia* (the ancient *Ariminus*) is crossed at Rimini, and one of the finest ancient structures of the kind. It leads to the Borgo S. Giuliano, where the Via Æmilia united with the Via Flaminia, which led to Rome. Here, too, is situated the church of —

S. Giuliano (Pl. 6), containing the Martyrdom of St. Julian, an altar-piece by *Paolo Veronese*, and an old picture by *Lattanzio della Marca* (1357), the Life of the saint.

In the *Castello di S. Leo*, 18 M. to the W. of Rimini, the notorious impostor *Cagliostro* (Giuseppe Balsamo) died in confinement in 1794. From S. Leo a bridle-path, much frequented by fishermen, leads by *Camaldoli* and *Vallombrosa* to *Florence*.

About 12 M. from Rimini is situated the ancient republic of **San Marino**, the smallest in the world (8000 inhab.), said to have been founded in an inaccessible wilderness by St. Marinus at the time of the persecutions of the Christians under Diocletian. This diminutive state braved all the storms of mediæval warfare, and even the ambition of Napoleon. It retained its ancient constitution till 1847, when its senate was converted into a chamber of deputies. The precipitous rock in a bleak district on which

the town (Albergo Bigi) is situated is reached by one road only from Rimini. The village of *Borgo* at the base is the residence of the wealthier inhabitants. The celebrated epigraphist and numismatist *Bartolommeo Borghesi*, born at Savignano in 1781, was from 1821 until his death in 1860, a resident at S. Marino, where he arranged and described his admirable collections, and received visits from foreign savants.

Beyond Rimini the line skirts the coast, passes (75½ M.) *Riccione*, crosses the streams *Marano* and *Conca* (the Crustumius Rapax of Lucan), and reaches (81 M.) *La Cattolica*, so called from having been the residence of the Roman Catholic bishops during the Council of Rimini in 359. A chain of hills descends here to the sea; the train ascends for some distance, and then passes through them by means of a long tunnel. It crosses the *Tavollo* and passes the *Villa Vittoria*, situated on the left, on the road to Rimini, the residence of Queen Caroline of England when Princess of Wales. We then cross the *Foglia*, the ancient Isaurus or Pisaurus, to —

90½ M. **Pesăro.** — ALBERGO ZONGO, in a narrow street, indifferent, starting-point of the diligence to Urbino at 9 a.m. — *Caffè della Piazza*, in the piazza, next door to the Urbino diligence office, p. 88). — *Carriage* from the station to the town, one-horse 80 c., two-horse 1 fr.; one-horse carr. to Urbino about 12 fr.

Pesaro, with 10,500 inhab. (with suburbs 19,700), the ancient *Pisaurum*, is the capital of the united provinces of Pesaro and Urbino, and formerly belonged to the Pentapolis Maritima.

Of the provinces of the former States of the Church situated on the Adriatic, the four southern are called the MARCHES ('*Le Marche*'), viz. *Pesaro-Urbino*, *Ancona*, *Macerata*, and *Ascoli*, comprising an area of 3750 Sq. M. with 915,500 inhab. In the Roman period the S. part as far as Ancona was called *Picenum*, whereas the N. part belonged to *Umbria*. — Pesaro, a Roman colony as early as B.C. 184, was destroyed by Totilas, and rebuilt by Belisarius. It was subsequently ruled over by the *Malatesta* family, then by the *Sforza*, and later by the *Rovere*, dukes of Urbino, under whom, chiefly through the influence of *Lucrezia d'Este*, it became a great centre of art and literature, and was visited by *Bernardo* and *Torquato Tasso*. In 1631 the town was annexed to the States of the Church. — The figs of Pesaro are excellent.

Pesaro was the birthplace of the celebrated composer *Gioacchino Rossini* (b. 1789, d. at Paris 1868), the 'swan of Pesaro', to whom a bronze statue (on the right as the station is quitted) was erected in 1864 by his admiring friends, Baron Salamanca of Madrid and G. Delahante of Paris.

The route from the station to the town leads to the right, past the back of Rossini's monument, and enters the gate from which the old diligence road issues. To the left is the *Teatro Rossini*, and in a straight direction the PIAZZA, in which rises the handsome and massive *Prefettura*, the ancient palace of the dukes of Urbino. The great hall, which is about 44 yds. long and upwards of 16 yds. wide, still contains a coffered wooden ceiling with its original painting. — Opposite to it is a façade, erected in 1848, with statues of *Rossini* and *Perticari* in marble, behind which is the former church of *S. Domenico*, with a handsome portal of the 15th cent.

The *Biblioteca Olivieri* contains 13,000 vols. and 600 MSS.,

amongst which are various reminiscences of the golden age of Pesaro under the dukes, letters and notes by Tasso, etc. In the entrance, the court, and the staircase are a few sculptures and inscriptions (on the staircase is an interesting Greek inscription on the fluting of a Doric column). Here, too, is preserved an admirable *Majolica Collection*, chiefly from the famous manufactory of Urbino.

The Foglia is crossed by a bridge of Roman origin.

None of the churches possess much merit. *S. Francesco* contains a *Coronation of the Virgin by Giovanni Bellini, *S. Cassiano* a St. Barbara by Simone da Pesaro, *S. Spirito* a *Christ on the Cross by Luca Signorelli, and *S. Giovanni Evang.* a Pietà by Zoppo.

Opposite the spacious *Lunatic Asylum (Manicomio* or *Ospizio degli Incurabili)* are the small *Orti Giuli*, where a bastion of the townwall commands a fine view of the Foglia and Monte S. Bartolo. — A memorial tablet near it records that the house once stood here where Bernardo and Torquato Tasso lived and wrote their poetry whilst at the court of the Rovere.

Near Pesaro is *Monte S. Bartolo*, where the Roman dramatist L. Attius is said to have been born and to be interred. Beyond it lies *L'Imperiale*, once a favourite villa of the dukes, erected by Leonora Gonzaga, praised by Bernardo Tasso, and adorned with frescoes by *Raffaello dal Colle*, but abandoned to decay since the 18th cent. In the vicinity is the church of the *Girolamitani*, with an unfortunately damaged picture of St. Jerome by *Giovanni Santi*. One of the finest *prospects in the environs is obtained from an eminence behind the monastery.

An Excursion to Urbino is most easily accomplished from Pesaro. Diligence daily, ascending in 5, and descending in 4 hrs.; departure from Pesaro at 9 a. m., from Urbino at 3½ p. m. (4 fr., comp. p. 87). The road leads through the valley of the *Foglia*, which falls into the sea at Pesaro, and then gradually ascends, passing several unimportant villages. At the inn 'del Cappone', halfway, the horses are changed. Beyond *Moline* the road ascends in long windings. The diligence stops in the main street, flanked on the left by arcades, in which the inn and several cafés are situated.

Urbino (*Albergo dell'Italia*, tolerable), the ancient *Urbinum Hortense*, celebrated as the birthplace of the greatest painter of all ages, *Raphael Santi* (b. 28th March 1483, d. at Rome, 5th April 1520), lies on an abrupt hill, surrounded by barren mountains. The town, with 16,000 inhab. (incl. villages), boasts of a university with as many professors as students, and merits a visit as well for its picturesque situation, as for its monuments and historical associations.

In the 13th cent. the town came into the possession of the *Montefeltro* family, and under Federigo Montefeltro (1444-82) and his son *Guidobaldo* (1482-1508) attained to such prosperity as entirely to eclipse the neighbouring courts of the Malatestas at Rimini and the Sforzas at Pesaro. Federigo Montefeltro, who distinguished himself as a condottiere in the feuds of the 15th cent., married his daughter in 1474 to Giovanni della Rovere, a nephew of Sixtus IV., and was in consequence created Duke of Urbino. His court was regarded as a model among the princely courts of that period.

It was visited for shorter or longer periods by numerous scholars and artists, amongst whom the prince was pre-eminent for learning. His son, Guidobaldo, in spite of ill health and other misfortunes, zealously followed his example, with the able assistance of his beautiful and talented wife *Elizabeta Gonzaga*. A famous description of the court of Urbino under Guidobaldo, depicting it as the most refined social school of the day, is given by Count *Baldassar Castiglione* in his 'Cortigiano', the ideal of a courtier. In 1497 Guidobaldo was expelled by *Cesare Borgia*, the son of Alexander VI., after whose death, however, he returned to Urbino in 1503. He died in 1508 and bequeathed his dominions to his nephew *Francesco Maria della Rovere*, the favourite of Pope Julius II. In 1626 the duchy was incorporated with the States of the Church, when Urban VIII. persuaded the last and childless Duke *Francesco Maria II.* to abdicate.

Amongst the most distinguished ARTISTS employed at the court of Urbino, during the zenith of its splendour under Federigo and Guidobaldo, were *Paolo Uccello*, *Piero della Francesca*, and *Melozzo da Forlì*. Even foreign painters, like *Justus van Ghent*, a picture by whom is still preserved in the gallery (see below), were attracted to the court. The peculiar bond of union which existed here between the interests of science and art is chiefly exhibited in the library pictures or ideal portraits of scholars painted by Melozzo da Forlì and others, but which have been removed from Urbino together with the library. TIMOTEO VITI, or DELLA VITE, of Ferrara (1467-1523), the best pupil of Francesco Francia, spent the greater part of his life in Urbino; he was the first painter who exercised an influence on Raphael, but at a later period he himself became subject to that great master's magic spell. — The master, however, in whom we are now specially interested, is GIOVANNI SANTI of Urbino (? 1450-94), the father of Raphael, whose frescoes at Cagli (p. 94) and Fano (p. 91) show considerable power and a keen sense of the graceful. As Giovanni died when Raphael was in his 11th year, the latter can hardly have had the benefit of his instruction. After his father's death, Raphael remained in Urbino till 1500, but under the tuition of what master is unknown. Another native of Urbino was FEDERIGO BAROCCIO (1528-1612), some of whose works are able, while others display the customary affectation of the post-Raphaelite period.

In the centre of the town is the PIAN DEL MERCATO, or market-place, where the street in which the inn is situated terminates. — The Via Pucinotti ascends hence to the right in a few minutes to a larger, but somewhat dull piazza, in which on the right are the cathedral and the ducal palace.

The *Cathedral* contains some interesting pictures.

In the N. Aisle a St. Sebastian by *Federigo Baroccio*. In the Chapel to the left of the high altar, the Lord's Supper, also by *Fed. Baroccio*. High Altar-piece: St. Martin and Thomas à Beckett, with a portrait of Duke Guidobaldo, by *Timoteo Viti*. In the sacristy is a Scourging of Christ by *Piero della Francesca*, a most elaborately executed work in the miniature style. — The CRYPT (entered from the right corner of the small piazza between the cathedral and the palace) possesses a Pietà by *Giov. da Bologna*.

The **DUCAL PALACE, erected by *Luciano Laurana* of Dalmatia in 1468 by order of Federigo Montefeltro, was completed by *Baccio Pintelli*. A desire for solidity, coupled with the unevenness of the ground, has given rise to the irregularity of the building, but at the same time has enhanced its picturesqueness. The palace has been much admired ever since its erection, and was regarded by the contemporaries of the founder as an embodiment of their ideal of a princely residence. According to modern standards, however, its dimensions are not grand, and even the court by Baccio, the en-

trance to which is opposite the cathedral, is pleasing rather than imposing. The ornamentation of the apartments, the coloured friezes, the pillars and chimney-pieces (by *Francesco di Giorgio* of Siena and *Ambrosio Baroccio*, an ancestor of the painter), are all in the best Renaissance style. On the staircase is a statue of Duke Federigo, by Girol. Campagna. The celebrated library of the palace, founded by Federigo, and the other collections have been transferred to Rome. The upper corridors contain a well-arranged collection of inscriptions from Rome and the Umbrian municipia, established by the epigraphist *Fabretti*. The palazzo is now used as a 'Residenza Governativa', and contains the archives.

Opposite the palace rises an Obelisk, facing which is the church of *S. Domenico*, with a pleasing portal and reliefs in terracotta above the door.

We pass the Palazzo Ducale and proceed in a straight direction. The street contracts; the corner house to the right, opposite the palace, is the *University*, with armorial bearings over the door. Farther on, descending a little, we come to the entrance (standing back from the street to the right) of the —

*Instituto delle Belle Arti nelle Marche, which contains gallery of pictures, recently collected from suppressed churches and monasteries (custodian's fee 1/2 fr.).

Principal Saloon. To the right and left of the door: *Lorenzo da San Severino*, Crucifixion (repulsive). On the principal wall to the right: *Timoteo Viti*, St. Rochus; 76. *Justus van Ghent*, Holy Communion, interesting from its numerous portraits (including those of Duke Federigo, and, to the right of the table, Caterino Zeno, the Persian ambassador), 1474; 79. *Timoteo Viti*, Tobias; *82. *Giovanni Santi*, Madonna with St. John the Baptist, SS. Sebastian, Jerome, Francis, and three kneeling figures of the donors, members of the Buffi family; 93. *Timoteo Viti*, Madonna and Child with St. Joseph; 101. *Antonio Alberti* of Ferrara, Madonna with twelve saints, on a golden ground on wood, 1439; 102. *Giov. Santi*, Pietà; 114, 115. *Early Venetian School*, Madonna and saints. On the principal wall to the left: *Titian*, 140. Holy Communion, 158. Resurrection.

The Ground Floor contains casts, chiefly of ornaments from the Palazzo Ducale, several original monuments of Dukes of Urbino from S. Francesco, and some fine majolicas.

In the Contrada Raffaello, leading to the left from the market-place to the Fortezza, No. 275-278 on the left, is the house in which *Raphael* was born, indicated by an inscription. It was purchased in 1873 on the suggestion of Count Pompeo Gherardi, aided by a donation from Mr. Morris Moore, and is now the property of the 'R. Accademia Raffaello'. Visitors knock at the door of No. 278 (1/2 fr.).

The rooms are adorned with engravings from Raphael's pictures. In the room to the right is a Madonna with the sleeping Child, long regarded as an early work of Raphael, but ascertained to have been executed by his father *Giovanni Santi*. It is proposed to erect in his native town a monument worthy of the great master, for which purpose a committee was constituted some years ago.

A little farther up the Contrada Raffaello we turn to the right into the side-street of S. Lucia, which leads to the church of *S. Spi-*

rito, containing a Crucifixion and Descent of the Holy Ghost, originally a church banner, of 1495.

Returning to the market-place, and descending the Via Balbona, we follow the Via della Posta Vecchia, the first side-street to the right, and then the Via S. Giovanni, the first street to the left, which leads straight to the *Oratorio della Confraternità di S. Giovanni*. The walls of the interior are covered with scenes from the history of the Virgin and St. John the Baptist, by *Lorenzo da S. Severino* and his brother, of the school of Giotto, dating from 1416.

In the *Theatre*, formerly celebrated for its decorations by *Girolamo Genga*, the first Italian comedy was performed. This was the Calandra of Cardinal Bibbiena (1470-1514), the friend of Pope Leo X. and patron of Raphael.

From the height of the old *Fortezza* (ascend the Contrada Raffaello, at the top take the Via dei Maceri to the left, and knock at No. 1461; fee 25-50 c.), an interesting *survey of the barren chain of the Apennines is obtained. A powder magazine now stands at the top.

About 1 M. to the E. of Urbino, to the left of the Pesaro road, are situated the conspicuous old monastery and church of *S. Bernardino*, with the new cemetery of Urbino. This spot commands a fine view of the town. The church contains the tombs of the Dukes Federigo and Guidobaldo, with their busts.

From Urbino to Fossombrone (p. 93) 11½ M.; no regular communication (carriage 10 fr.). The 'Corriere del Furlo' passes through Fossombrone at 11 a.m. Carriage from Urbino to Gubbio 40 fr. (comp. p. 93). From Urbino to *Urbania*, the ancient *Urbinum Metaurense*, later *Castel Durante*, which was probably the birthplace of Bramante, diligence daily at 3 p.m., corresponding with others to S. Angelo, Città di Castello, etc.

The Railway from Pesaro to Ancona skirts the coast, occasionally approaching close to the sea, of which a pleasant view is afforded.

98 M. **Fano** (**Albergo del Moro*, R. 1½, B. ½ fr.), the *Fanum Fortunae* of antiquity, is indebted for its origin to a temple of Fortune, a fact commemorated by a modern statue of fortune on the public fountain. It afterwards prospered, and is now a pleasant little town, surrounded by ancient walls and a deep moat. The once celebrated harbour is now unimportant. As a sea-bathing place Fano is less expensive than Rimini.

In the centre of the town is the Piazza, in which rises the *Theatre*, erected by Torelli, a native architect, and decorated by *Bibbiena*, but recently almost entirely rebuilt. A room in the building temporarily contains a David with the head of Goliath, by *Domenichino* (formerly in the Collegio Nolfi), which unfortunately was much injured by thieves in 1871.

The S. side of the Piazza, which is enlivened by a fountain of

flowing water, is skirted by the Corso. Following the latter to the right, we reach the Via dell' Arco d'Augusto, the second cross-street to the left. In a small piazza here rises the CATHEDRAL OF S. FORTUNATO, the four recumbent lions in front of which formerly supported the pillars of the portico.

In the INTERIOR the chapel of S. Girolamo (the 2nd to the left) contains a monument of the Rainalducci family; nearly opposite (4th to the right) is a chapel adorned with sixteen frescoes by *Domenichino*, once admirable, now disfigured by restoration. — In the chapel of the sacristy, a Madonna with saints, by *L. Caracci*.

Farther on we come to the *TRIUMPHAL ARCH OF AUGUSTUS, which spans the street, a structure of simple design, to which a second story was added in the 4th cent., when it was re-dedicated to Constantine. It once had three arches, as is shown by a view of it on the adjacent church of S. Michele.

Adjoining the arch towards the town is the *Spedale degli Esposti*, a pleasing edifice adorned with loggie.

Returning to the piazza, we follow the Via Boccaccio opposite the fountain, and then take the Via Bonaccorsi, inclining to the left, to the church of S. MARIA NUOVA, with portico.

INTERIOR. 1st chapel on the left: *Giovanni Santi*, Salutation; 2nd chapel: *Pietro Perugino*, Annunciation, 1498. 3rd chapel on the right: *Perugino*, Madonna and saints, 1487.

S. Croce, the hospital-church, contains a *Madonna with four saints, by *Giovanni Santi*. — *S. Paterniano*, dedicated to the first bishop of Fano, a handsome structure, possesses a Betrothal of the Virgin, by *Guercino*. — *S. Pietro*, an imposing and richly decorated church, is embellished with frescoes by *Viviani;* in the chapel of the Gabrielli (1st on the left) an Annunciation by *Guido Reni*. — In the vestibule of *S. Francesco* (closed) are several monuments of the Malatesta of 1488.

Pope Clement VIII. (Aldobrandini) was born at Fano in 1536. The first printing-press with Arabic types was established here in 1514 at the expense of Pope Julius II.

From Fano to Fossato by Fossombrone and the Furlo Pass, see p. 93.

Beyond Fano the train crosses the river *Metaurus* (see below), celebrated as the scene of Hasdrubal's defeat (B.C. 207); then the *Cesano*, near (105 M.) stat. *Marotto*.

112 M. **Sinigaglia** *(Locanda della Formica)*, the ancient *Sena Gallica*, with 22,000 inhab. (incl. villages), most of whom are occupied in the fishing trade. The town was destroyed by Pompey during the Civil War between Marius and Sulla; it was an episcopal see as early as the 4th cent., but was afterwards frequently devastated by fire and sword, so that it now presents quite a modern appearance. Pope Pius IX. (Conte Mastai-Ferretti) was born here on 13th May, 1792, and the celebrated singer Angelica Catalani in 1784 (d. at Paris, 1849). A fair, instituted in the 13th cent., is held here from 30th July to 8th Aug. annually; it was once the most frequented in Italy, but has long since lost its importance.

119½ M. *Case Bruciate*. Pleasant view of the promontory of Ancona, rising from the sea. The train crosses the *Esino* and reaches (122 M.) stat. *Falconara*, where the line to Rome diverges (passengers in the latter direction change carriages; see R. 14). The town lies on the hill to the right.

127 M. *Ancona*, see R. 13.

12. From Fano through the Furlo Pass to Fossato. Gubbio.

The high-road which connects Rome with the Valley of the Po traverses the Umbrian plains of Terni and Spoleto, and then ascends the valley of the Topino and the Chiascio, until it reaches its culminating point on the Apennines. Descending on the E. side of that range, it follows the course of the Metaurus to its mouth at Fano, after which it skirts the coast and leads N. to Bologna and the valley of the Po. It is identical with the ancient *Via Flaminia*, constructed in B.C. 220 by the Censor C. Flaminius (who afterwards fell at the Battle of the Trasimene Lake, see p. 46), in order to secure the possession of the district of the Po which had been at that time wrested from the Gauls. This road is still one of the most important channels of local traffic in Central Italy, but since the completion of the Apennine Railway from Bologna to Florence, and the line recently opened from Ancona to Rome (R. 14), has been little frequented by tourists. It is, however, replete with natural attractions, and affords the traveller an opportunity of becoming acquainted with several towns which merit a visit on account of their monuments and historical associations.

Corriere daily from Fano to Fossato in 11½ hrs.; dep. from Fano at 8.30 a.m., arr. at Fossombrone 11 a.m., at Cagli 3 p.m., at Schieggia 6.30 p.m. and at Fossato 9 p.m. — Those who desire to make the interesting circuit by *Gubbio* must hire a carriage at Schieggia. — The most attractive plan of making the whole tour is to combine it with a visit to Urbino: 1st day, from Pesaro to Urbino; 2nd day, one-horse carriage to Fossombrone (in 2½ hrs., 10 fr.), corriere to Schieggia, one-horse carriage to Gubbio; 3rd day, by diligence or carriage to Fossato, and thence by train to Foligno and Rome.

The road, the ancient *Via Flaminia*, quits Fano by the Arch of Augustus and the Porta Maggiore, and skirts the N. bank of the *Metaurus*, the fertile valley of which is well cultivated. About 1 M. from Fossombrone, near the church of *S. Martino al Piano*, was once situated the Roman colony of *Forum Sempronii*, of which but scanty remains now exist. After its destruction by the Goths and Lombards, the modern Fossombrone sprang up.

15½ M. **Fossombrone** *(Tre Re; Pavone)* was long under the dominion of the Malatesta family, but under Sixtus IV. accrued to the States of the Church. It is now a prosperous little town with 9000 inhab. and important silk-factories, prettily situated in the valley, which here contracts, and commanded by a castle on the height above. Ancient inscriptions on the cathedral, in the Seminary, etc. may be inspected. — From Fossombrone to Urbino, see p. 91.

The Via Flaminia about 2 M. from Fossombrone crosses the *Metaurus*, which descends from the valley near *S. Angelo in Vado* from the N., and follows the left bank of the *Candigliano*, which at this point empties itself into the Metaurus. The valley soon

contracts; to the right rises the hill of *Pietralata*, occasionally named *Monte d'Asdrubale*. Here, according to the popular tradition, was fought the memorable battle of the Metaurus in which, B.C. 207, Hasdrubal, whilst marching to the aid of his brother Hannibal with 60,000 men, was signally defeated and slain by the consuls Livius Salinator and Claudius Nero. This was the great event which decided the 2nd Punic War in favour of Rome.

The valley now becomes still more confined and is bounded by precipitous slopes. At the narrowest part, where the rocky walls approach so near each other as to leave space for the river only, is the celebrated ***Furlo Pass** (Furlo from *forulus* = passage, the ancient *petra intercisa*), a tunnel 17 ft. wide, 14 ft. high, and about 32 yds. in length. The founder of the work was the Emp. Vespasian, as the inscription preserved at the N. entrance records *(Imp. Caesar. Augustus. Vespasianus. pont. max. trib. pot. VII. imp. XXVIII. cos. VIII. censor. faciund. curavit).*

A short distance beyond it stands the small church *Badia del Furlo*. At the confluence of the Candigliano and *Burano*, 9 M. from Fossombrone, is situated the village of *Acqualagna*. The road crosses the Candigliano and thenceforward follows the left bank of the Burano. At the foot of the hill on which Cagli is situated, an antique bridge, consisting of huge masses of rock, crosses a tributary brook.

31 M. **Cagli** (*Posta*, in the Piazza, charges according to bargain), with about 10,000 inhab., occupies the site of the ancient borough of *Cales*, or *Calle*. *S. Domenico* contains one of the most important works of *Giovanni Santi*, Raphael's father, a Madonna with saints, al fresco. The angel on the right of the Madonna is said to be a portrait of the young Raphael. There is also a Pietà with St. Jerome and Bonaventura, by the same master. *S. Francesco* and *S. Angelo Minore* also possess several pictures.

Travellers beyond Cagli are generally conveyed in smaller carriages. About 6 M. beyond Cagli is **Cantiano**, with 3000 inhab.; the church *della Collegiata* contains a Holy Family by Perugino. — The road ascends rapidly, and reaches the height of the pass, 2400 ft. above the sea. A little before arriving at Schieggia the road crosses a ravine by the curious *Ponte a Botte*, constructed in 1805.

43½ M. **Schieggia**, an insignificant place, lies at the junction of the Fossato and Foligno, and the Gubbio roads. On *Monte Petrara*, in the vicinity, stand the ruins of the celebrated temple of *Jupiter Apenninus*, whose worship was peculiar to the Umbrians. Several bronzes and inscriptions have been discovered in the environs. Picturesque oak-plantations in the neighbourhood.

The main road continues to descend the green valley of the *Chiascio*, and leads by *Costacciaro* and *Sigillo* (stalactite caves) to —

55 M. *Fossato*, a station on the Ancona and Rome line, see p. 102.

FROM SCHIEGGIA TO GUBBIO, AND THENCE TO FOSSATO.

Between Schieggia and GUBBIO (about 6 M.) there is no regular communication; one-horse carriage 5 fr. and a gratuity (in the reverse direction the charge is 6 fr.). — Gubbio alone is most conveniently visited from the *Fossato* station (p. 102) with which it communicates three times daily by diligence (2½ hrs. from Fossato; carriage 10 fr.).

The hilly road between Schieggia and Gubbio ascends towards the S.W. The highest mountains visible are the *Monte Cucci* and the *Monte d'Ansciano*. After a good hour's drive we reach the summit of *Monte Calvo* (2970 ft.). The road then descends rapidly in a ravine, bounded by precipitous rocks, at the end of which lies Gubbio (a drive of 25 min. from the pass); to the left is the ancient aqueduct of Gubbio.

Gubbio (*Leon d'Oro*, in the Piazza Vittorio Emanuele, R. 1½-2 fr., good wine of the country), with 5000 inhab., is situated at the foot and on the slopes of *Monte Calvo*. The town presents an entirely mediæval aspect, and the proximity of the Apennines imparts to it a more severe character than that of most Italian towns. Conspicuous amongst the houses is the huge Palazzo dei Consoli, and high above them towers the church of S. Ubaldo.

Gubbio is the ancient *Iguvium* or *Eugubium*, mentioned by Cicero and Cæsar. It was destroyed by the Goths, was besieged in 1155 by the Emp. Frederick I., then became an independent state, afterwards belonged to the duchy of Urbino, and with it finally accrued to the States of the Church.

Gubbio was the native place of *Oderisi*, a famous miniature painter (d. about 1300), who is called by Dante in his Purgatorio (xi,80) 'l'Onor d'Agobbio'; but no authentic work by his hand now exists. In the 14th and 15th cent. a branch of the Umbrian school flourished here, and among its masters, whose renown extended even beyond their native place, were GUIDO PALMERUCCI (1280-1345?) and several members of the NELLI family, particularly OTTAVIANO NELLI (d. 1444). — Gubbio occupies a still more important page in the history of ARTISTIC HANDICRAFTS. Like Urbino, Pesaro, and Faenza, it was noted for the manufacture of *Majolica*, or earthenware vases and tiles which were covered with a white coating of colour before being baked. One of the most distinguished majolica painters was 'MAESTRO GIORGIO' of Gubbio, who is said to have invented, or rather rediscovered and perfected, the metallic, ruby-coloured glazing for which the Italian majolicas are remarkable.

At the bottom of the spacious Piazza Vittorio Emanuele stands the church of *S. Francesco*. We ascend hence by mediæval streets to the PIAZZA DELLA SIGNORIA, situated on the slope of the hill, and supported by massive vaults, where the most conspicuous building is the —

*PALAZZO DEI CONSOLI, a huge pinnacled edifice with a tower, erected in 1332-46 by *Giovanello Maffei* of Gubbio, surnamed *Gattapone*, and at present disused. The ground-floor contains two slabs with Etruscan inscriptions. Fine *view from the tower (fee ½ fr.). — Opposite rises the —

PALAZZO PRETORIO, now 'Residenza Municipale', containing several collections recently united here (fee ½-1 fr.).

On the first floor are the so-called *Eugubian Tablets*, which were discovered in 1440 near the ancient theatre. They are of bronze, and bear inscriptions, four in Umbrian, and three in Latin characters, which long

baffled the investigation of the learned. They contain in the Umbrian language, an old Italian dialect akin to Latin, liturgical regulations and formulæ of nearly uniform import, dating from different periods. The older, in the Umbrian character, are read from right to left. The later, in Latin letters, date from about the 2nd cent. B.C.

The upper saloon (handsome door) contains a number of pictures, including several fine works, chiefly of the Umbrian school; admirable *wood-carving of the 15th and 16th cent.; cabinets, chairs, and a number of ancient and modern *majolicas.

The third side of the piazza is occupied by the modern *Palazzo Ranghiasci-Brancaleone*, the property of the Marchese of that name, who also possesses a valuable collection of pictures and antiquities.

Farther up stands the *Palazzo dei Duchi, by *Luciano Laurana*, the architect of the palace of Urbino, the outlines of which are here reproduced on a smaller scale. The court, surrounded with a colonnade, and the highly ornate hall are chiefly noticeable.

The Via S. Ubaldo ascends from the palazzo to the Cathedral of S. Mariano and Jacopo Martire, a structure of the 13th cent., destitute of aisles and so built against the slope of the hill that its back is embedded in the ground. The façade is adorned with early mediæval sculptures of the Four Evangelists. Among the pictures in the interior (first altar on the left) is a Madonna with SS. Ubaldo and Sebastian, by Sinibaldo Ibi of Gubbio.

The church of S. Maria Nuova, situated near the E. end of the Via delle Fonti, running above and parallel with the Corso, at the corner of the Via Nelli, contains an admirably preserved Madonna by Ottaviano Nelli, 1403.

S. Pietro, *S. Domenico*, *S. Agostino*, and *S. Maria della Piaggiola* (outside the town), also contain pictures of the same period.

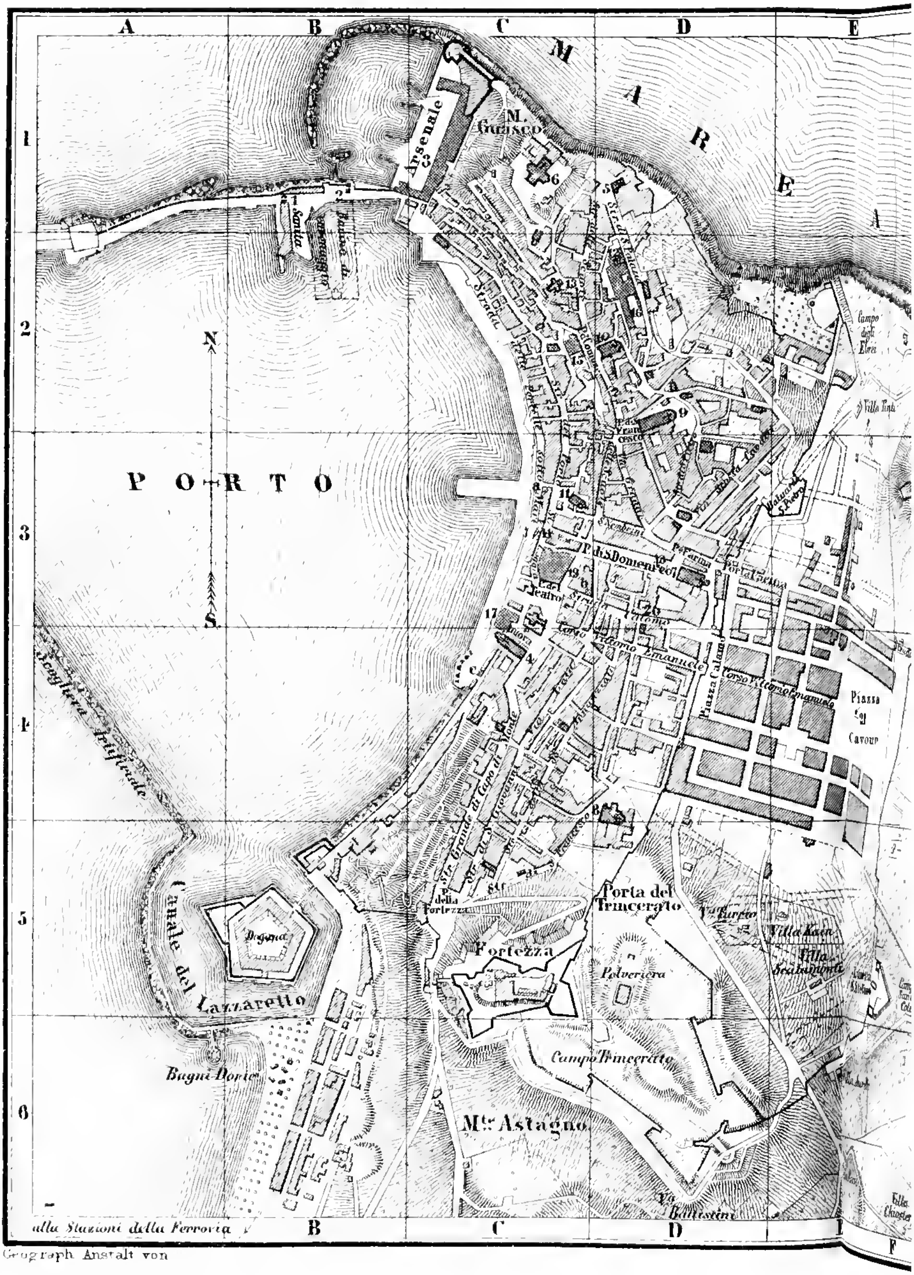
The ancient town extended farther into the plain than the modern. Among the various ruins still extant is a *Theatre*, discovered in 1863, dating apparently from the republican era. It is only partially excavated, but part of the external row of arches is preserved, and the stage, looking towards the town, is distinctly traceable. (It is reached from the Piazza Vittorio Emanuele by passing through the Porta Trasimeno to the right, and then through a modern gateway on the left, towards a farm).

The road to Fossato, 11 M., skirts the foot of the range of hills, and then passes through a defile into the level valley of the *Chiascio* in which *Fossato* is situated, see p. 102.

From Gubbio to Perugia by the high road 25 M.; by carriage in 6 hrs., 30 fr.; bleak hill-country. The journey viâ Fossato and Foligno is pleasanter.

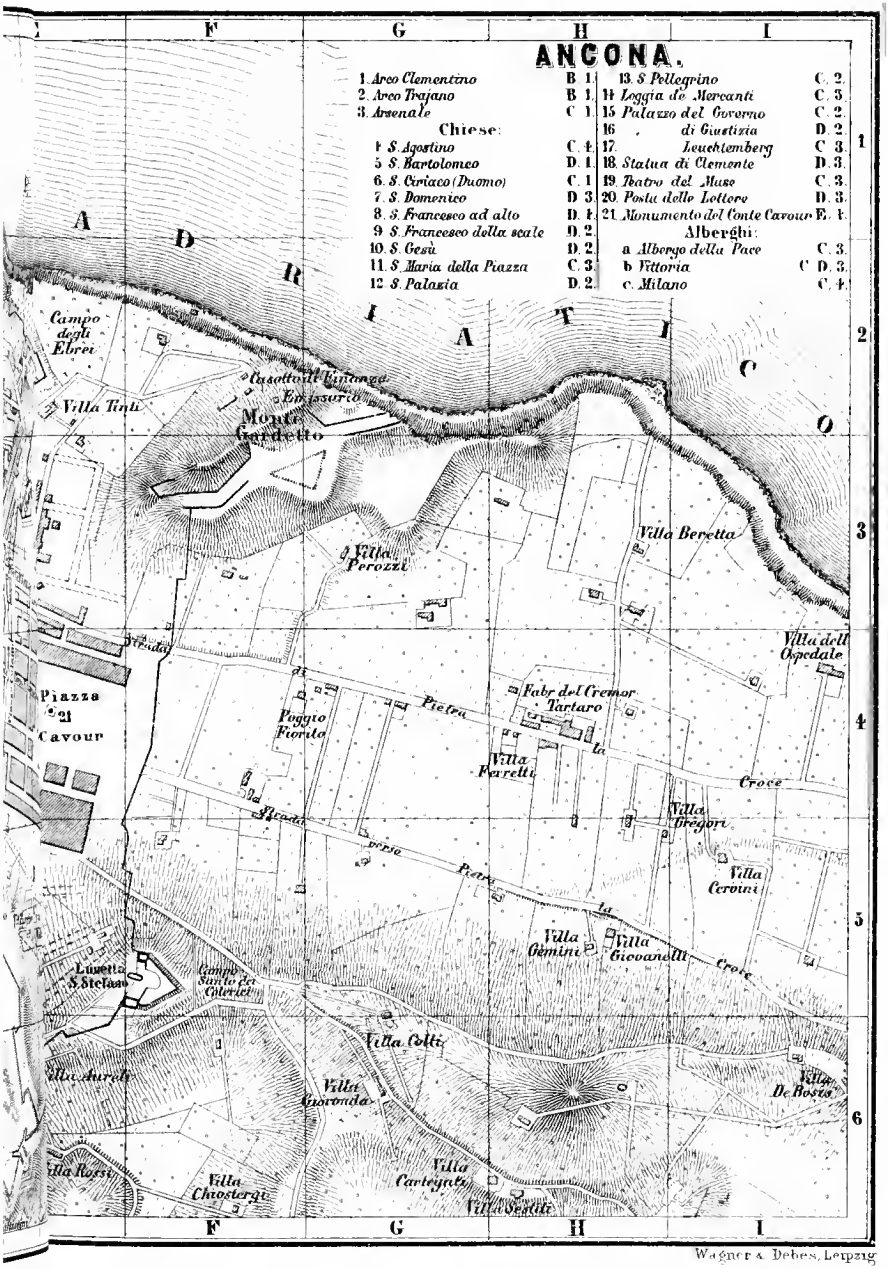
13. Ancona and its Environs. Osimo. Loreto.

Hotels. *La Pace (Pl. a; C, 3), on the quay, R. 2½, D. 4, omnibus 1, facchino ½ fr.; Vittoria (Pl. b; C, D, 3), Strada Calamo, less expensive, with *trattoria; Milano (Pl. c; C, 4), Corso di Porta Pia, with restaurant and garden; Europa, Via S. Annunziata. — *Caffè del Commercio* at the theatre; *Dorico*, opp. the Exchange (p. 98). *Birreria and *Caffè Glaenzer*, with garden, Corso Vitt. Emanuele.



Geograph. Anstalt von

Stazione della Ferrovia



Wagner & Debes, Leipzig

Post Office (Pl. 20; 8-6 o'clock), Str. Calamo. — *Telegraph Office*, Via del Porto.

Cabs. *One-horse* cab from station to town, incl. luggage, 1, at night 1½ fr.; *two-horse* 1½ or 2 fr. — For 1 hr. 1½-2 fr.; each additional ½ hr. 60-80 c. — Beyond the town, 2 fr. 50 or 3 fr. 60 c. for 1 hr., each additional ½ hr. 1 fr. 15 or 1 fr. 70 c. — *Omnibus* from the station to the town 35 c.

Steamboats of the *Peninsular and Oriental Company* to Venice and Trieste every Sunday and to Brindisi (Athens) every Saturday; *Società Florio & Co.* to Venice in 12 hrs., every Tues. at 5 p.m.; to Bari, Brindisi, etc., every Mon. at 10 p.m.; *Austrian Lloyd* (office in the Piazza S. Maria) to Fiume every second Thursday. Comp. *Baedeker's S. Italy.*

Ancona, the capital of a province, with 28,000 inhab. (incl. suburbs 45,700), of whom upwards of 6000 are Jews, and possessing an excellent harbour, is beautifully situated between the two promontories of *Monte Ciriaco* and *Monte Conero* or *Monte Guasco*. Since 1860 the harbour has been considerably improved by government, and the trade of the place has increased in consequence. The port is now entered by upwards of 700 steamers and 1300 sailing vessels annually. Silk and oil are largely manufactured here. Ancona is celebrated for the beauty of its women, and deserves a visit on account of its picturesque situation.

Ancona is supposed to have been founded by Doric Greeks from Syracuse, and was thence named *Dorica Ancon* (i. e. 'elbow', from the form of the promontory). It was afterwards a Roman colony, and the harbour was enlarged by Trajan. In the middle ages it repeatedly recovered from the ravages of the Goths and others, and in 1532 came into the possession of Pope Clement VII. through the instrumentality of Gonzaga. Ancona is also frequently mentioned as a fortress in the annals of modern warfare. Thus in 1796 it was surrendered to the French, in 1799 to the Austrians, in 1805 to the French again; in 1815 it was ceded to the pope, to whom it belonged till 1860. In 1832-38 the citadel was garrisoned by the French (under the Perier ministry), in order to keep in check the Austrians, who were in possession of Bologna and the surrounding provinces. In 1849 the town was the scene of many excesses, and on 18th June was re-captured by the Austrians. On 20th Sept., 1860, eleven days after the Battle of Castelfidardo (p. 99), it was finally occupied by the Italians.

Following the handsome quay towards the N., in the direction of Monte Guasco, we reach the marble ***Triumphal Arch** (Pl. 2; B, 1), erected A. D. 112 by the Roman senate in honour of Trajan on the completion of the new quays, as the inscription records, and one of the finest ancient works of the kind now extant. The holes to which its original bronze enrichments were attached are still observed.

The new quay constructed by Pope Clement XII., a continuation of the old, also boasts of a *Triumphal Arch* (Pl. 1; B, 1), designed by *Vanvitelli*, but far inferior to the other. Its façade is towards the sea and is destitute of inscription. The harbour is defended by several forts.

The ***Cathedral of S. Ciriaco** (Pl. 6; C, 1), dedicated to the first bishop of Ancona, stands on an eminence rising above the harbour and commanding an extensive view of the town and the sea, occupying the site of a temple of Venus mentioned by Catullus and

Juvenal. It contains ten beautiful columns which once belonged to the ancient temple. The church, like St. Mark's at Venice, is in a mixed Lombard and Oriental style of architecture, and is in the form of a Greek cross, each of the arms being flanked with aisles. The octagonal dome over the centre of the cross is one of the oldest in Italy. The façade, which is said to have been designed by *Margheritone d'Arezzo* in the 13th cent., has a beautiful Gothic portico, the foremost columns of which rest on red lions.

The Crypt of the Right Transept contains the **Sarcophagus of Titus Gorgonius*, Prætor of Ancona, with scenes from the life of Christ (the Nativity, Adoration, Baptism, Entry into Jerusalem, Christ before Pilate, Christ as Judge, Christ and the apostles with Gorgonius and his wife at the Saviour's feet), and other Christian antiquities (Mary and two saints, head of Christ of 1213, Entombment in painted terracotta, etc.). — The Crypt of the Left (modernised) Transept contains the tombs of SS. Cyriacus, Marcellinus, and Liberius, in the rococo style.

Within a house at the foot of the cathedral are scanty remains of a Roman amphitheatre.

The *Palazzo Comunale* (Pl. 15; C, 2) contains a few unimportant Roman antiquities, and several ancient and modern pictures.

The Strada delle Scuole descends thence to the left, to the church of *S. Francesco* (Pl. 9; D, 3; now a barrack), resting on a massive substructure, with a very rich Gothic *portal. — The street next leads (r.) to the *Prefettura*. In front of the fine Renaissance archway leading into the court we turn to the right (Contr. della Catena) to the church of *S. Maria della Piazza* (Pl. 11; C, 3), with its peculiar Romanesque-Lombard *façade of the 12th cent. and traces of a projected portico. — We now return through the Prefettura (with fine pointed arcades to the left in the court) to the Piazza Maggiore, or *di S. Domenico* (Pl. D, 3), surrounded by lofty houses and adorned with a statue of Clement XII (Corsini, 1730-40).

The street quitting the piazza on the side opposite the statue leads to the **Loggia dei Mercanti* (Exchange, Pl. 14; C, 3), an early Gothic edifice with Moorish touches, by Tibaldi; over the door is an equestrian statue. — The street to the left leads to the Piazza del Teatro (Pl. C, 3), the centre of business, beyond which rises the church of *S. Agostino* (Pl. 4; C, 4) with a late Gothic portal showing a Renaissance tendency.

From the Piazza del Teatro the new and well-paved Corso Vittorio Emanuele (Pl. C, D, 4) ascends towards the E., intersecting the new quarters of the town. At the end is the spacious Piazza Cavour, in the centre of which rises a colossal statue of the minister (Pl. 21; E, 4), erected in 1868.

The height above the railway station affords a pleasing survey of the town and harbour.

Excursions from Ancona.

The Province of Ancona, the ancient *Picenum*, is a remarkably fertile district, replete with beautiful scenery. The Apennines send forth a series of parallel spurs towards the sea, forming a number of short, but pictures-

que valleys. The towns and villages are invariably situated conspicuously on the heights. To the W. the view is bounded by the *Central Apennines*, which here attain their greatest elevation in several continuous ranges, from the *Montagna della Sibilla* to the *Gran Sasso d'Italia* (9817 ft.), and are covered with snow till July. Towards the E. glitters the broad Adriatic, on which numerous sails are visible in clear weather.

On the coast, 10 M. to the S. of Ancona, rises the ***Monte Conero** (1763 ft.), with a venerable Camaldulensian monastery, commanding a superb panorama. The pedestrian follows a tolerable road traversing the coast hills nearly to (7 M.) *Sirolo* (2000 inhab.), and diverges to the left by a path ascending to the top of the hill in 3/4 hr. A carriage (see p. 97) may be taken as far as the foot of the hill.

The ANCONA-FOGGIA RAILWAY (to Loreto, 15 M., in 54 min., fares 2 fr. 70, 1 fr. 90, 1 fr. 45 c.; to Porto Civitanova, 27 M., in 1 hr. 5 min. to 1 3/4 hr., fares 4 fr. 85, 3 fr. 40, 2 fr. 45 c.), penetrates the heights enclosing Ancona by means of a tunnel. To the left rises the Monte Conero (see above).

10 M. **Osimo** (*Albergo della Corona*, in the market-place; omnibus from the station to the town, 2 1/2 M. distant, 60 c.), the ancient *Auximum*, colonised by the Romans B.C. 157, and mentioned by Cæsar, is now a country-town with 5000 inhab., situated on a hill in a naturally strong position. The greater part of the **Town Wall*, dating from the 2nd cent. B.C., is still standing. A walk round it is recommended for the sake of the beautiful view it affords. The *Palazzo Pubblico* in the spacious *Piazza* contains inscriptions and statues of celebrated natives of the place, dating from the imperial period, but barbarously mutilated on the occasion of the capture of the town in the 16th cent. One of the inscriptions mentions Pompey, who was settled for a time in Picenum. — From Osimo to Loreto in 1 1/2 hr. by carr. (one-horse 5 fr.).

Proceeding hence by railway, we perceive, to the right, *Castelfidardo*, where on 18th Sept. 1860, the papal troops under Lamoricière were totally defeated by the Italians under Cialdini.

15 M. **Loreto** (*Campanella*, or *Posta*, in the principal street; *Pace*; omnibus to the town 60 c.), situated on a hill at some distance from the line, and affording admirable *views of the sea, the Apennines, and the province of Ancona, is a celebrated resort of pilgrims (nearly half a million annually). It consists of little more than a single long street, full of booths for the sale of rosaries, medals, images, etc., and is much infested by beggars.

According to the legend, the house of the Virgin at Nazareth became an object of profound veneration after the year 336, when the aged Empress Helena, mother of Constantine, made a pilgrimage thither, and caused a basilica to be erected over it. Owing to the incursions of the Saracens the basilica fell to decay, and after the loss of Ptolemais the *Casa Santa* was miraculously transplanted by the hands of angels to the coast of Dalmatia (the precise spot being between Fiume and Tersato), in 1291, where it remained undisturbed during three years. For some unknown reason, however, it was again removed by angels during the night,

and deposited near Recanati, on the ground of a certain widow *Laureta* (whence the name *Loreto*). A church was erected over it, and a number of houses soon sprang up for the accommodation of the devout believers who flocked to the spot. In 1586 Pope Sixtus V. accorded to Loreto the privileges of a town.

Among the numerous pilgrims who have visited this spot may be mentioned Tasso, who thus alludes to it: —

'*Ecco fra le tempeste, e i fieri venti*
Di questo grande e spazioso mare,
O santa Stella, il tuo splendor m'ha scorto,
Ch' illustra e scalda pur l'umane menti'.

The *Chiesa della Casa Santa has no great architectural pretensions. The handsome façade was erected under Sixtus V., a colossal statue of whom adorns the entrance flight of steps. Over the principal door is a life-size statue of the Madonna and Child, by *Girolamo Lombardo*, his sons, and his pupils; there are also three superb bronze-doors, executed under Pope Paul V., 1605-21. The campanile, designed by *Vanvitelli*, is a very lofty structure in a richly decorated style, surmounted by an octagonal pyramid. The principal bell, presented by Pope Leo X. in 1516, weighs 11 tons.

In the Interior, to the left of the entrance, is a beautiful *font, cast in bronze by *Tiburzio Verzelli* and *Giambattista Vitale*, and adorned with basreliefs and figures of Faith, Hope, Charity, and Fortitude. On the altars and in the chapels of the nave are *mosaics representing St. Francis of Assisi, by *Domenichino*, and the Archangel Michael, by *Guido Reni*; also a number of valuable pictures, frescoes, and sculptures.

In the centre of the church rises the '**Casa Santa**' (or 'Holy House'), a simple brick-building, 13½ ft. in height, 28 ft. in length, and 12½ ft. in width, surrounded by a lofty **Marble Screen* designed by *Bramante*, and executed by *Andrea Sansovino*, *Girolamo Lombardo*, *Giovanni da Bologna*, *Bandinelli*, *Tribolo*, *Guglielmo della Porta*, etc., with bronze doors by *Girolamo Lombardo*. This handsome work was begun under Leo X., continued under Clement VII., and completed under Paul III., and is said to have cost 50,000 Roman scudi, irrespective of the statues and the marble. The cost would have been still greater, had not many of the artists piously declined remuneration. The four sides are adorned with statues of prophets and sibyls, and reliefs, amongst which may be mentioned: —

W. Side. Annunciation, by *Sansovino*, termed by Vasari, 'una opera divina'; smaller representations by *Sangallo*, *Gir. Lombardo*, and *Guyl. della Porta*.

S. Side. Nativity, by *Sansovino;* David and Goliath, Sibyls, Adoration of the Magi, by other masters.

E. Side. Arrival of the Santa Casa at Loreto, by *Niccolò Tribolo;* above it Death of the Virgin, by *Domenico Aimo* of Bologna.

N. Side. Nativity of the Virgin, begun by *Sansovino*, continued by *Baccio Bandinelli* and *Raffaele da Montelupo*. Basreliefs: Nuptials of the Virgin, by the same masters.

In a niche of the interior is a small image of the Virgin and Child in cedar, painted black, attributed to St. Luke. It is richly adorned with jewels, the lustre of which is enhanced by silver lamps always kept burning. In 1798 it was carried off to Paris by the French.

In the N. Transept is the entrance to the **Treasury* (open to the public on Sund. till 11.30 a.m.; at other times fee 1 fr.), which contains a number of valuable votive offerings and other curiosities, the gifts of monarchs and persons of rank. Several of the treasures disappeared at the time of the Peace of Tolentino (1797).

In the Piazza in front of the church are situated the *Jesuits' College* and the —

*Palazzo Apostolico, begun in 1510 from designs by *Bra-*

mante. It contains a small picture-gallery (*Titian*, Christ and the woman taken in adultery; *Vouet*, Last Supper; *Schidone*, St. Clara; *Guercino*, Descent from the Cross; *Ann. Caracci*, Nativity of Christ, etc.), and a **Collection of Majolicas* (formerly in the adjacent chemist's shop), chiefly from the celebrated manufactory in Urbino.

About 2½ M. from Loreto, and reached by train in 20 min., is —

17½ M. **Recanati**, loftily situated at some distance from the line, and commanding several charming views. It was a fortified and important place in the middle ages. A charter of the municipal privileges accorded to it by Emp. Frederick II. in 1229 is shown at the *Palazzo Comunale*. The Cathedral of *S. Flaviano*, with a Gothic porch, contains the monument of Gregory XII., of 1417. Several of the palaces deserve notice, especially that of the *Leopardi*, containing the collections of the scholar and poet *Giacomo Leopardi* (d. 1837).

An excursion may be made from Recanati to *Macerata* (p. 103), passing the ruins of *Helvia Ricina*, of which, close to the *Potenza*, remains of an amphitheatre, of a bridge, etc. are visible. From Macerata an omnibus runs to the Civitanova station.

The train crosses the *Potenza*. 23 M. *Potenza Picena*, named after a Roman colony, the ruins of which have disappeared. On the hill, 4½ M. distant, lies *Montesanto*.

27 M. *Porto Civitanova*, at the mouth of the *Chienti;* the town of Civitanova lies 1 M. inland. — Thence to Macerata, see p. 103.

To Pescara, Foggia etc. see *Baedeker's S. Italy*.

14. From Ancona to Foligno (*Orte, Rome*).

80 M. Railway. Express in 4¾ hrs.; fares 14 fr. 60, 10 fr. 26 c. — Ordinary train in 4¾-6¼ hrs.; fares 13 fr. 85, 9 fr. 50, 6 fr. 60 c. — To Rome (184 M.) in 9½-10¼ hrs.; fares 35 fr. 60, 24 fr. 70 c.

The train runs on the rails of the Bologna line, which with the old road skirts the coast (to the right a retrospect of the town and harbour), as far as (5 M.) *Falconara* (p. 93).

Here the train diverges to the S.W. into the valley of the *Esino* (Lat. *Æsis*), which it soon crosses at (10 M.) *Chiaravalle*, a small town with a Cistercian monastery.

17 M. **Jesi**, with 18,900 inhab. (incl. villages), now one of the most prosperous manufacturing towns of the province, was the ancient *Æsis*, where the Emp. Frederick II., the illustrious son of Henry VI. and Constantia of Sicily, and grandson of Frederick Barbarossa, was born on 26th Dec. 1194. Hence Jesi bears the name of the 'royal city'. The cathedral is dedicated to the martyr St. Septimius, who was the first bishop of the place in 308. Jesi was also the birthplace of the composer G. Spontini (b. 1778, d. 1851).

The valley gradually contracts; the train crosses the river twice. — 26 M. *Castel Planio*. Beyond (30 M.) *Serra S. Quirico*, near *Monte Rosso*, the mountains approach so near each other as barely

to leave room for the road, which here passes through a wild ravine, frequently endangered by falling rocks. The railway penetrates *Monte Rosso* by a long tunnel, crosses the river repeatedly, and at length reaches the pleasant valley of Fabriano. — 37 M. *Albaccina.*

About 7½ M. to the S. lies *Matelica*, a town with 4000 inhab., possessing pictures by Palmezzano and Eusebio di S. Giorgio in the church of S. Francesco, and a small picture gallery in the Pal. Piersanti. From Matelica to Camerino (p. 103) 3½ M., to San Severino (p. 103) 11 M.

44½ M. **Fabriano** *(Leon d'Oro; Campana)*, a prosperous town with 17,500 inhab. (incl. suburbs), noted for its paper-manufactories, and situated near the sites of the ancient *Tuficum* and *Attidium*, which have long since been destroyed. The *Town Hall* contains ancient inscriptions and a small collection of pictures; the *Campanile* opposite bears an absurdly extravagant inscription with regard to the unity of Italy. The churches of *S. Niccolò*, *S. Benedetto*, *S. Agostino*, and *S. Lucia*, as well as the private houses *Casa Morichi* and *Fornari*, contain pictures of the school of painting which once flourished here. *Gentile da Fabriano* (?1370-1450; see p. 48), the chief master of the school, is remarkable for the softness and delicacy of his style. The Marchese *Possenti* possesses a very valuable *collection of objects in ivory.

From Fabriano a good mountain-road (9 M.) leads by the picturesque *La Genga* to the lofty **Sassoferrato**, situated in a fertile valley, consisting of the upper and lower town, with 2000 inhab., and possessing interesting churches and pictures. *Giambattista Salvi*, surnamed *Sassoferrato*, was born here in 1605; he was especially noted for his Madonnas, and died at Rome in 1685. *S. Pietro* contains a Madonna by him. In the vicinity are the ruins of the ancient *Sentinum*, where, B. C. 296, the great decisive battle took place between the Romans and the allied Samnites, Gauls, Umbrians, and Etruscans, in which the consul Decius heroically sacrificed himself. The Roman supremacy over the whole of Italy was thus established.

Beyond Fabriano the train skirts the brook *Giano*, penetrates the central chain of the Apennines by a tunnel 1¼ M. in length, and reaches —

54½ M. *Fossato* (diligence to Gubbio three times daily, see p. 95), where it enters the broad valley of the *Chiascio*. To the left on the hill is the village of *Palazzolo*, to the right *Pellegrino*; farther on, to the left, *Palazzo* and *S. Facondino*.

58 M. *Gualdo Tadino* is a small town with 7000 inhab., near which, about 2 M. from the railway, lie the insignificant ruins of the ancient *Tadinum*. Here in 552 Narses defeated and slew the Ostrogothic king Totilas, and, in consequence of this victory, he soon afterwards took possession of Rome. The church of S. Francesco contains an altar-piece by *Niccolò da Fotigno*, of 1471. The cathedral possesses a fine rose-window; in the sacristy pictures by *Niccolò da Foligno*.

The train now gradually descends to (69 M.) *Nocera*, an episcopal town, occupying the site of the ancient *Nuceria*, a city of

the Umbri. In the vicinity are mineral springs, known since 1510. The train then enters the narrow *Val Topina*, crosses the brook several times, passes through a tunnel, and descends by *Ponte Centesimo* to —

80 M. *Foligno;* thence to *Rome*, see p. 75 et seq.

High Road from *(Ancona)* **Civitanova to Foligno** *(Rome).*

Before the completion of the Ancona and Rome line, the mails were forwarded by the Ancona and Brindisi line as far as *Porto Civitanova* (p. 101) from which they were sent by corriere to Foligno in about 10 hrs.; but there is now no regular communication by this route.

The railway is quitted at Civitanova. The road ascends the fertile valley of the Chienti, affording views of the rocky summits of the Central Apennines, which are covered with snow until late in summer. The *Sibilla* (9111 ft.) group first becomes visible. The country is well cultivated, and the villages are prosperous.

16 M. **Macerata** *(Pace; Posta)*, a flourishing town with about 20,000 inhab., capital of the province of Macerata, picturesquely situated on the heights between the valleys of the *Chienti* and *Potenza*, possesses a university, an agricultural academy, etc. It was the birthplace of the erudite *Giovanni Crescimbeni*, the founder of the Roman academy of Arcadians (1663, d. in Rome 1728), and also of *Matteo Ricci*, the missionary (d. at Pekin, 1609). In the *Cathedral* a Madonna with St. Francis and St. Julian, ascribed to *Perugino*. In *S. Giovanni* an Assumption of the Virgin by *Lanfranco*. The *Palazzo Municipale* and the *Pal. Compagnoni* contain inscriptions and antiquities from *Helvia Ricina* (p. 101), after the destruction of which the modern towns of Recanati and Macerata sprang up. Macerata also possesses a public *Library* and a triumphal arch, called the *Porta Pia*. Outside the gate, 3/4 M. from the town, is the church of the *Madonna della Vergine*, ascribed to *Bramante*.

[About 6 M. to the S.W. of Macerata (3 M. E. of Tolentino) is the village of *Urbisaglia*, the Roman *Urbs Salvia*, with extensive ruins, amphitheatre, walls, baths, etc.]

The road continues to traverse a fertile tract on the bank of the Chienti.

28 1/2 M. **Tolentino** *(Corona)*, the ancient *Tolentinum Picenum*, on the Chienti, with 4000 inhab., possesses a remarkable Gothic gateway, and was formerly strongly fortified. The town-hall in the Piazza contains a few antiquities. The cathedral of *S. Niccolò di Tolentino* is entered by a Gothic vestibule. In the interior, rich carving on the ceiling, and frescoes from the life of St. Nicholas, by *Lorenzo* and *Jacopo da San Severino*. The chapel of the saint contains two paintings, the Fire at St. Mark's at Venice, and the Plague in Sicily, ascribed to *Tintoretto* and *Paolo Veronese* (?) respectively. The environs are picturesque, and command fine views of the mountains. — The learned *Francis Philelphus*, one of the first scholars who studied and disseminated classical literature, was born here in 1388.

[**San Severino**, 6 M. to the N.W. of Tolentino, in the valley of the Potenza, arose from the ruins of the ancient *Septempeda*. In the church *del Castello*, frescoes by *Diotisalvi d'Angeluzzo*, and an altar-piece by *Niccolò da Foligno* (1468); in the sacristy of the *Duomo Nuovo* a Madonna by *Pinturicchio*. *S. Lorenzo* stands on the site of an ancient temple. Inscriptions and antiquities in the town-hall, and at the residence of the Conte Servanzi-Collio.

From San Severino 12 1/2 M. to **Camerino** (diligence daily, 1 fr.), the ancient *Camerinum Umbrorum*, situated on a height at the foot of the Apennines. This was once the capital of the Umbrian Camertes, who during the Samnite wars allied themselves with Rome against the Etruscans. It is now the chief town of the province, with 5000 inhab., a university, and a bishopric (founded in 252). The cathedral of *S. Sovino* occupies the site of a temple of Jupiter; in front of it stands a bronze Statue of Pope Sixtus V., of 1587. The painter *Carlo Maratta* was born here in 1625 (d. at Rome in 1713). — From Camerino to (6 M.) La Muccia, on the Roman road, see below.

Another road leads from S. Severino to the N. by Matelica (11 M.) to *Fabriano* (25 M.), see p. 102.]

The Roman road leads from Tolentino on the left bank of the Chienti, through a pleasant district and numerous plantations of oaks, to *Belforte*, the post-stations *Valcimara* and *Ponte della Trave*, and (18½ M. from Tolentino) —

47 M. *La Muccia* (Leone), the usual halting-place of the vetturini. The mountain slopes are studded with small villages on both sides. At *Gelagno* the road begins to ascend, the district becomes barren and bleak (the vetturini here procure the aid of oxen). The passage of the Apennines from La Muccia to Foligno occupies about 6 hrs. by carriage. *Serravalle* lies in a narrow ravine; above it rise the ruins of an old castle. 1½ M. farther are the sources of the *Chienti* (p. 103). The road now ascends to the grassy table-land of *Colfiorito* (Locanda di Bonelli), 2903 ft. above the sea-level, skirts a small lake, traverses a grove of oaks, and descends somewhat abruptly by *Case Nuove* and *Pale* to Foligno. Above Pale towers the lofty *Sasso di Pale*, one of the last spurs of the Apennines. In descending, the road affords a beautiful view of Foligno and the charming valley of the Clitunno. The road follows the course of the brook, and ½ M. from Foligno reaches the *Via Flaminia* (p. 93).

75 M. *Foligno*, see p. 75.

SECOND SECTION.

ROME.

Arrival. On arriving at the railway-station (Plan I, 25) the traveller will find hotel-omnibuses in waiting, for the use of which a charge of 1-1½ fr. is made in the bill. One-horse cab, for 1-2 pers., 1 fr., each additional person 20 c. more; at night 1 fr. 20, and 40 c. respectively; two-horse carr., for 1-4 pers., 1 fr. 70, at night 1 fr. 90 c.; small articles of luggage free; each trunk 50 c.; porter 25-60 c. — POLICE-OFFICE (*Questura*): Via S.S. Apostoli 17 (Pl. II, 16, 19). — *Railway-Office*, see p. 113.

Embassies and Consulates. There are two classes of diplomatic agents at Rome, those accredited to the Italian government, and those accredited to the Papal court. The offices of two of the former class alone need here be mentioned: ENGLISH EMBASSY, *Sir Augustus Berkeley Paget*, Via Monte Magnanapoli 280; AMERICAN EMBASSY, *George Perkins Marsh*, Via della Fontanella di Borghese 35. — ENGLISH CONSULATE: *Alex. Macbean*, consul, Corso 378. AMERICAN CONSULATE: *MacMillan*, consul, Piazza di Spagna 26; *Dumaresq*, vice-consul, Piazza di Spagna 81.

Hotels (comp. pp. vi, xxii). The best, and the most expensive, are in the *Strangers' Quarter*, between the Porta del Popolo, the Piazza di Spagna, and as far as the railway-station. For a prolonged stay an agreement should be made beforehand. Visitors are expected to dine at the table d'hôte. French is spoken almost everywhere. Many hotels are closed during the summer months.

*COSTANZI (Pl. I, 23, *p*), Via S. Nicola di Tolentino 14, R. 4-6, D. 5, B. 1½ fr.; *QUIRINALE (Pl. I, 25, *h*), Via Nazionale, a large establishment belonging to M. *Baur* of Zürich (pension 12 fr. and upwards); RUSSIA (Pl. I, 18, *b*), Via Babuino 9; LONDRA (Pl. I, 17, *c*), Piazza di Spagna 13; EUROPA (Pl. I, 20, *d*), Piazza di Spagna 35; HÔTEL DU LOUVRE (Pl. I, 23, *g*), Via S. Nicola di Tolentino; BRISTOL (Pl. I, 22, *x*), Piazza Barberini, expensive; INGHILTERRA (Pl. I, 17, *f*), Via Bocca di Leone 14; SERNY, Via S. Sebastiano 3; ALBERGO DI PARIGI, Via S. Sebastianello; AMERICA (Pl. I, 17, *g*), Via Babuino 79; NUOVA YORK (Pl. I, 17, *u*), corner of the Via Carrozza and the Via Bocca di Leone; *ROMA (Pl. I, 17, *i*), Corso 128, D. 6 fr.; ALLEMAGNA (Pl. I, 17, *k*), Via Condotti 88; DELLA CITTÀ (Pl. I, 18, *o*), Via Babuino 196. Charges at all these about the same: R. from 3, D. 5-6, B. 1½, A. 1 fr.; pension for those who make a prolonged stay 10-12 fr. and upwards per diem.

Somewhat less expensive are: ANGLO-AMERICANO (Pl. I, 17, *t*), Via Frattina 128; MOLARO (Pl. I, 19, *w*), Via Gregoriana 56, well spoken of; ITALIA (Pl. I, 23, *aa*), Via Quattro Fontane 12; VITTORIA (Pl. I, 19, *l*), Via Due Macelli 24; SUD (Pl. I, 19, *v*), Via Capo le Case 56; CAVOUR, at the corner of the Via del Viminale and Via Principe Umberto, near the railway-station; LA PACE (Pl. I, 19, *z*), Via Sistina 8.

In the interior of the city: MINERVA (Pl. II, 16, *m*), Piazza della Minerva 69, large and much frequented, D. 4 fr. 70 c., pens. without lunch 9 fr.; MILANO (Pl. I, II, 13, 16, *ac*), Via Santa Chiara 5, at the back of the Pantheon, R. from 2½-3, B. 1¼, A. ¾, D. 4 fr.; HOTEL AND PENSION CENTRALE (Pl. I, 16, *ad*), Via della Rosa.

Hôtels Garnis. The traveller of moderate requirements will find it less expensive to procure apartments at one of the following houses, and to take his meals at a café or restaurant: ORIENTE AND SCANDINAVIA (Pl. I, 19, *ab*), Via del Tritone 6, well spoken of; ALIBERT (Pl. I, 17, *q*), Vicolo d'Alibert; CESARI (Pl. I, 16, *n*), Via di Pietra, near S. Ignazio; TEMPIO DELLA PACE, Via del Tempio della Pace 14, at the back of the Basilica of Constantine, in a sunny situation. Enquiry as to charges should always be made beforehand.

Pensions. MME. TELLENBACH, Piazza di Spagna 51, 10-12 fr.; MISS SMITH, in the same Piazza 93; INGLESE, Via Condotti 56; BELLEVUE DI PINCIO, Via di Porta Pinciana 18, English hostess, pension 8-10 fr., well spoken of; FRANCESE, Via Mercede 51; SUEZ, Via S. Nicola di Tolentino 21; MME. MASSON, Via del Tritone. Arrangements for pension may also be made at most of the above mentioned hotels. The average charge is 10-12 fr. daily, but less for a prolonged stay.

Private Apartments. The best are situated in the quarter bounded by the Corso and the Via del Babuino on one side, and by the Piazza di Spagna and the Via Due Macelli on the other side, and also in the Via Capo le Case, Via Sistina, Piazza Barberini, and other streets on the Pincio. The most expensive, and often the least sunny, are those in the Corso, the Piazza di Spagna, and the Via del Babuino. A northern aspect should be studiously avoided, and a stipulation made for stove, carpet, and attendance (stufa, tappeti, servizio). Rent of two well-furnished rooms in a good locality 100-150 fr., one room 40-70 fr. per month; for a suite of 3-5 rooms 200-500 fr. Artists generally reside in the Via Sistina, Quattro Fontane, and that neighbourhood. In the Forum of Trajan, and the adjoining streets, apartments may be obtained with a sunny aspect and conveniently situated with regard to the old part of the town. Rooms may be procured in almost every street in the strangers' quarter, where notices and placards are frequently observed; but, as they are seldom removed when the rooms are let, the traveller must be prepared for a number of fruitless enquiries. Those who engage apartments in the Corso should come to an understanding with regard to the windows for the Carnival. — Firewood at *Fiechelli's*, Piazza di Spagna 87, 11-12 fr. per *mezzo passo*.

Rome does not yet possess a complete DIRECTORY; but much information is afforded by the *Guida Commerciale della Città di Roma*, published by *Tito Monaci*, 4 fr. An unknown address may be ascertained at the *Ufficio di Anagrafe* on the Capitol, under the arches of Vignola, above the stairs leading to the Monte Caprino (p. 214).

Restaurants (those of more moderate pretensions are called *Trattorie*). Handsomely fitted up and expensive: *Nazzarri*, Piazza di Spagna 81, 82; *Spillmann Frères*, Via Condotti 10; *Spillmann Aîné*, Via Condotti 13 (at all of these D. 6 fr. and upwards); *Café di Roma* (p. 107).

Second class, with good French cuisine: *Corradetti*, Via della Croce 81; *Roch*, Piazza di Spagna 27; *Lisi*, Via Erattina 121 (these establishments also supply families with dinners at their own apartments, for 2 pers. 4-6, 3 pers. 6-8 fr.). — The *Café del Parlamento*, *di Venezia*, and the *Birreria Morteo & Co.* (Vienna beer), Corso 197, are also good restaurants. — *Restaurant Cavour*, Via della Mercede (Pl. I, 16, 17); *Lepre*, Via Condotti 80.

The TRATTORIE are recommended to those who have some acquaintance with the language and customs of the country: **Tratt. di Roma*, Palazzo Marignoli, Via S. Claudio 90; *Rosetta*, Via Rosetta 1, opposite the Pantheon to the left; *Falcone*, Piazza di S. Eustachio 58, near the Pantheon (Roman cuisine); *Posta*, Via Colonna 36, near the post-office, B. 1½, D. 2½-4 fr.; *Trattoria Piemontese*, Piazza Trevi 10 (Piedmontese cuisine); *Rebecchino*, Via Bocca di Leone 7; **Carlin*, Via Quattro Fontane 175 (beer); *Degli Artisti*, Via della Vite 68. The following are unpre-

tending: *Gabbione*, Via del Lavatore 40, by the Fontana Trevi; *Tre Re*, Via S. Marco 5; *Torretta*, Via della Torretta 1, near the Palazzo Borghese; *Genio*, Via Due Macelli 12, moderate.

Attempts at imposition may be checked by asking for a written account *(conto scritto)*. The best restaurants contain a *lista* or bill of fare; but the waiter generally enumerates the viands verbally. The following are a few of the average charges: *Zuppa* 4-6 soldi; *maccaroni* 10-12s.; *fritto* 10-12s.; pork *(majale)*, wild boar *(cinghiale)*, or other meat *'in umido'* (in sauce), *arrosto di abbacchio* (roasted lamb), or *di capretto* (kid) 15-16 s.; beefsteaks *(bistecca)*, roast- heef *(costata di manzo)*, cutlets *(costoletta)*, and *arrosto di mongana or vitello* (veal) 18-20s.; cake or pudding *(dolce, paste)* 6-12s.; wine 6-8 soldi per mezzo litro. The waiter expects a gratuity of 2-3s. or more from each person.

The **Osterie** (wine-houses, comp. Introd.) may be visited by those who which to observe scenes in humble life. The most popular are those outside the gates, on Monte Testaccio (p. 252), etc., which attract a motley assemblage of customers on Sundays and holidays. — Among the best houses of the kind are the *Palombella*, Via della Palombella, at the back of the Pantheon to the right (with a better room on the first floor), good Montefiascone 'Est-Est', Monte Pulciano, Orvieto, and Aleatico; *Osteria del Ghetto* (Jewish tavern), Via Rua 111 (Pl. II, 17); *Campanella*, near the Theatre of Marcellus, Via di Monte Savelli 78, a side-street of the Via Montanara; the *Osteria* opposite the Fontana Trevi 95; the *Osteria* Via della Pietra 67 (good Genzano); *Cantina Limiti*, Via Mercede 8. In Trastevere: *Cucciarella*, Via dell' Arco dei Tolomei 23, a cross-street on the W. side of the Lungaretta (coming from the Ponte S. Bartolommeo to the right, then to the left); the *Osteria*, Via dei Sabini 19 (good Montefiascone). — The ordinary wines of the environs of Rome *(Vino dei Castelli Romani)* are generally served in clear bottles containing one, a half, or a fifth litre (mezzo litro 6-10s.), and the better qualities in smaller bottles (fiaschetti). Amongst these last are *Velletri*, *Genzano* (8-10s. per mezzo litro), *Orvieto* (18s.), *Montefiascone* ('Est-Est', comp. p. 66; 30s.), and *Aleatico* (25s.). — Among the TUSCAN WINE-HOUSES are the *Cantina Toscanetti*, Via della Colonna 27, the *Fiaschetteria Mellini*, Piazza S. Lorenzo in Lucina 34 and Via di Tritone 10, and the *Fiaschetteria del Barile*, Vicolo di Monte Catini 12; Tuscan and Piedmontese wine also in the Via dell' Archetto. The Tuscan wine is generally served in large bottles (fiaschi) covered with reeds, and payment is made according to the quantity consumed (6-10s. per mezzo litro).

Foreign wines are sold at the first-class restaurants (p. 106), and by *Morin*, Via Due Macelli 62; *Prenzzini*, Via della Croce 32; *Burnet & Guichard Ainé*, Via Frattina 116. — French wines are sold by *Boudrant*, Corso 477, and also by the LIQUORISTI: **Aragno*, Corso 237, Piazza Sciarra, and Piazza Monte Citorio 118-120 (good Roman wine); *Giacosa*, Via della Maddalena 17-19; *Vinc. Attili*, Via del Tritone 13A; *Morteo* (see p. 106; good vermouth).

Beer *(birra)*. The best is sold at the **Birreria Morteo & Co.*, Corso 197, entrance to better dining-room by Via S. Claudio 79 (Vienna beer and good cuisine), see p. 106; branch-establishment, Via delle Vergini 6, adjoining the Teatro Quirino, near the Fontana Trevi; *Carlin*, see p. 106. — Roman beer is brewed and sold by Germans: Via de' Due Macelli 74; Via di S. Giuseppe, Capo le Case 24; also at the cafés and by the 'liquoristi'.

Cafés. **Parlamento*, Corso 203; *degli Specchi*, in the Piazza Colonna, near the post-office; *Italia*, Corso 154; *Roma*, Corso 426-33; *Venezia*, Corso 289-290; *Nazionale*, corner of the Corso (179) and Via delle Convertite; *Greco*, Via Condotti 86, and *Artisti*, Via Due Macelli 91, both frequented by artists. Other cafés in almost every street; coffee generally good; sent, if desired, to private apartments. — *Ices* at the **Sorbetteria Napoletana*, Via dell' Impresa 22-23, to the N. of the Piazza Colonna.

Confectioners: *Ronzi & Singer*, in the Piazza Colonna, corner of the Corso 349; *Pesoti*, Via della Stamperia 18; *Ramazzotti*, Via Frattina 76; *Nazzarri*, Piazza di Spagna 281, 82 (comp. p. 106). — ENGLISH BAKER, Via del Babuino 100; *German*, Via Bocca di Leone 9, Via della Croce 88;

Viennese, Via del Foro Trajano 24. — GROCERS: *Donzelli*, Via della Croce 11; Corso 98 A; *Lowe*, Piazza di Spagna 76 (good tea). — FRUIT-SHOPS: *Gangalanti*, Piazza S. Lorenzo in Lucina 19; *Posidoro*, Via dell' Angelo Custode 53.

Tobacco (comp. Introd.) at the *Regia dei Tabacchi*, corner of the Corso and Piazza Sciarra; foreign cigars 25 c. and upwards.

Gratuities. As the demands made on strangers in this respect are generally exorbitant, the following averages are given. In the galleries for 1 pers. 10 soldi, for 2-3 pers. 15s., for 4 pers. 1 fr.; regular frequenters 5 soldi. To servants and others who open doors of houses, churches, gardens, etc., 5s.; for other services (guidance, explanations, light, etc.), ½-1 fr. It is also usual to give a trifle (1-2s.) to the waiters at the cafés.

Baths at the hotels; also Via Alibert 1, Via Belsiana 64, Via Babuino 96, Via Ripetta 116. Bath 1½-2 fr., gratuity 5s. — *Hydropathic Establishments:* Piazza Trinità de' Monti 15; Piazza del Plebiscito (Pl. I, 10).

HAIRDRESSERS: *Giardini*, Corso 423; *Lancia*, Via Condotti 11; both with ladies' rooms. — *Perfumer*, Corso 390.

LIEUX D' AISANCE (10 c.): Vicolo del Sdruciolo, near the Piazza Colonna; Piazza dei Cappuccini, near the Piazza Barberini; Passeggiata di Ripetta; in the colonnade of the Piazza of St. Peter, on the side next the Porta Angelica; end of the Via Belsiana, near the Piazza Margana; on the Pincio.

Climate (comp. Introd.). The mean temperature at Rome is 60° Fahr.; the greatest heat in summer being about 100° in the shade, and the greatest cold about 21°. Snow falls rarely, and does not lie long. The average temperature in January is 45°, in July 75°. The pleasantest season is from the beginning of October to the end of May. In summer when the fever-laden *aria cattiva* prevails, all the inhabitants who can afford it make a point of leaving the city. The prevalent winds are the *Tramontana*, or north wind, which generally brings clear and bracing weather, and the *Scirocco*, or south wind, which is relaxing and rainy. As the temperature usually falls rapidly after sunset, and colds are very easily caught, the traveller should not dress too lightly. Invalids should of course consult their medical advisers before choosing rooms, but even persons in robust health will do well to remember the Roman proverb: '*Dove non va il sole, va il medico*'.

Physicians. English: *Aitken*, Via Frattina 52; *Gason*, Via S. Sebastianello 6; *Gregor*, Piazza di Spagna 3; *Mackowen* (American), Piazza di Spagna 54; *Steel*, Via Condotti 21, 2nd floor; *Thompson* (American), Via Nazionale 323. — German: *Erhardt*, Mario de' Fiori 16, etc. — Italian: *Fedeli* (foreign member of the Med. Soc. of London), Piazza di Spagna, Via Borgognona 44; *Manassei*, Via degli Avignonesi 38; *Nardini*, Pal. Doria, in the Piazza Venezia (hour for consultation 3-4); *Pantaleoni*, Ripetta 102. — OCULISTS: *Dantone*, Via Due Macelli 31 (hours for consultation 10-12); *Businelli*, Palazzo Fiano, Piazza S. Lorenzo in Lucina (consultations 2-4). — SURGEONS: *Mazzoni* (accoucheur and operator), Mario de' Fiori 89; *Horn* (American), Via Bocca di Leone 22; *Toriani*, Via di Marforio 106, first floor. — DENTISTS: *Curtis* (American), Piazza di Spagna 93, 1st floor; *Galassi*, Piazza di Spagna 68; *Castellini*, Via della Colonna 28; *Martin*, Corso 389; *Stehlin*, Corso 101.

Chemists: *Sinimberghi*, Via Condotti 64-66, patronised by the English and American embassies; *Baker & Appolloni*, Corso 496, patronised by the German embassy; *Borioni*, Via del Babuino 98, 99, and other Italian chemists in every part of the town.

Bankers. English: *Macbean & Co.*, Corso 378; *Maquay, Hooker, & Co.*, Piazza di Spagna 20; *Dumaresq & Co.*, Piazza di Spagna 81; *Plowden & Co.*, Via Mercede 50. Italian: *Cerasi*, Via Babuino 51; *Marignoli Tomassini*, Corso 374; *Spada, Flamini, & Co.*, Pal. Torlonia, Via Condotti 20. German: *Schmitt, Nast, & Co.*, Via della Vite 11; *Wedekind*, Palazzo Chigi, Piazza Colonna; *Theoph. Linder* (Swiss), Via Condotti 9; *Roesler, Franz, & Co.*, Via del Bufalo 133; *Canzini, Fueter, & Co.*, Corso 160. — *Money Changers* in the Corso, Via Condotti, etc. (comp. Introd.).

Booksellers. *Loescher & Co.*, Corso 307, Palazzo Simonetti, entered from Via del Collegio Romano 202a; *Spithœver*, Piazza di Spagna 84 and 85; *Monaldini*, Piazza di Spagna 79, 80; *Piale*, corner of Piazza di Spagna and Via del Babuino. English, as well as other books may be obtained of these four. *Fratelli Bocca*, Corso 217, largest stock of Italian books. — Religious works and music, Via di Propaganda Fide 6. — MAPS at *Bossi's*, Via Condotti 72. — OLD BOOKS at *Ferretti's*, Via della Minerva 60; a few also at Spithœver's. — BOOKBINDERS. *Andersen*, Vicolo Duc Macelli 35 (Roman bindings, etc.); *Schmidt*, Via della Purificazione 35; *Olivieri*, Via Frattina 1.

Libraries. The principal public and private Roman libraries, which however do not lend out books, are: — *Biblioteca Apostolica Vaticana*, see p. 317. Permessi addressed by the cardinal secretary of state to the chief librarian, see p. 318. Readers admitted from the middle of Nov. to the middle of June, 8-11 o'clock, but there are numerous holidays on which the library is closed. — *Biblioteca Alessandrina* in the Sapienza (p. 195); enter by principal portal, ascend stairs to the left, and traverse the gallery. Open daily except Sundays: from Oct. to March 8-2 and 6-9; from April to Sept. 8-2 and 7-10. — *Biblioteca Angelica* (p. 194), open to the public daily 9-2, except Thursdays and holidays, and in Oct. — *Bibtioteca Barberina* (p. 169), open to the public on Thursd. 9-2; closed from the middle of Sept. to the end of Oct. — *Biblioteca Casanatense* (p. 198), open to the public daily, 9-3, except on Thursdays and holidays. — *Biblioteca Chigiana* (p. 148), admission by permesso, obtainable through the traveller's embassy, Thursd. 9-12; closed in summer. — *Biblioteca Corsiniana* (p. 323), open to the public daily for three hours before Ave Maria, except Sund. and Wed.; closed from 1st Aug. to 4th Nov. — *Biblioteca Vallicelliana*, in the monastery of the Chiesa Nuova (p. 203), open daily, 9-1, except on Mondays, Sundays, and holidays. — *Biblioteca Vittorio Emanuele* (p. 150), open daily, 9-3 and 7-10 (in summer 8-11).

Reading Rooms. English, at *Piale's*, *Monaldini's*, *Loescher's* (see above). *Circolo Filologico*, Via del Collegio Romano, well stocked with newspapers and periodicals, subscription 7 fr. per month.

Newspapers, very numerous, 5-10c. per number: *Opinione*, 10c.; *Diritto*, 10c.; *Libertà*, 5c.; *Italie* (in French, containing a list of the sights of the day), 10c.; *Fanfulla* (similar to the Paris Figaro), 5c.; *Capitale*, radical, 5c.; *Osservatore Romano* and *Voce della Verità*, both clerical.

Teachers of Italian (2-3 fr. per lesson) may be heard of at the booksellers.

Music. Teachers of music and singing may be heard of at the music-shops mentioned below. M. *Ravnkilde*, a Dane, is a well known composer and teacher of the piano, Ripetta 39. — Pianos at the *Stabilimento di Pianoforte e Musica*, Via Condotti 29, with a large musical circulating library; *Carlo Ducci*, Palazzo Ruspoli, Fontanella Borghese; *Marchisio*, Via Frattina 135; *Franchi & Co.*, Corso 387; *Paolo Pucci*, Via Belsiana 70. Music libraries: Corso 392, 140, and 283; *Bartolo*, Via Condotti 70. — Strings at *Serafini's*, Via della Valle 46.

Studios. SCULPTORS: *Achtermann*, Piazza de' Cappuccini 1; *Amici*, Via Flaminici 18 E; *Assiglioni*, Via S. Nicola da Tolentino 2; *Ball* (English), Via S. Vitale 4; *C. and R. Cauer*, Via della Frezza 59; *Dausch*, Via S. Giacomo 18; *d'Epinay* (French), Via Sistina 57; *Galletti*, Via Laurina 31; *Galli*, Borgo Vittorio 26; *Gerhard*, Passeggiata di Ripetta 33; *Handley* (English), Via Margutta 52; *Hasselriis*, Vicolo S. Nicola da Tolentino 18; *Ives* (English), Via Margutta 53; *Jos. Kopf*, Vicolo degli Incurabili 18; *Matthiæ*, Via dell' Olmata 4; *Mayer*, Corso 504; *Müller* (of Coburg), Pass. di Ripetta 16; *Piehl*, Via S. Basilio 44; *Rogers* (American), Via Margutta 53; *F. Schulze*, Via Purificazione 14; *Story*, Via di S. Martino (a Macao); *Voss*, Piazza Barberini 14; *E. Wolff*, Quattro Fontane 151; *Valentine Wood* (English), Villa Campana, Via S. Giovanni.

PAINTERS: *Alvarez*, Fuori Porta del Popolo 18 E; *Brandt*, Via di Ripetta 39; *Coleman* (American), Via Margutta 33; *Consoni*, Palazzo Campanari, Ripetta 246; *Corrodi* (water-colours), Via dell' Angelo Custode 30; *H. Corrodi*,

Via degli Incurabili 8; *Flor*, Via Margutta 42; *Freeman*, Via Margutta 83 B; *Graf*, Via Gregoriana 13, IV; *Griswold* (English), Vicolo del Basilico 46; *Hauschild*, Vicolo S. Nicola di Tolentino 13; *Rich. Jahn* (Majolica), Via Fornari 221; *Kaiser*, Palazzo Venezia; *Lemalle*, of the French Academy; *Leneprveu*, director of the French Academy (p. 143); *Lindemann-Frommel* (landscape), Via del Babuino 39; *Ludwig*, Via Sistina 72; *Martens*, Via delle Quattro Fontane 88; *Merson*, of the French Academy; *Gustav Müller* (of Coburg), Via dei Pontefici 51; *R. Müller* (water-colours), Via Sistina 126; *Nerly* (landscapes and sea-pieces), Piazza S. Silvestro 75; *Philippet* (Belgian), Via dell' Olmo 57; *Podesti*, Palazzo Doria, Circo Agonale 13; *Poing d'Exter* (American), Via dei Greci 36; *Riedel*, Via Margutta 55; *Schlösser*, Via Sistina 72; *Schobelt*, Vicolo S. Nicola di Tolentino 13; *Scifoni*, Via Margutta 33; *Seitz*, Via S. Nicola di Tolentino 72; *L. Seitz*, Piazza de' Cappuccini 85; *Tessy*, Via degli Incurabili 8; *Trautschold*, Via Sistina 123; *Vannutelli*, Palazzo Pamfili, Circo Agonale; *Vedder* (American), Via Capo le Case 68; *Vertunni* (landscape), Via Margutta 53 B, studio I, A; *Welsch*, Via Margutta 33; *R. Werner*, Via Sistina 72; *Wittmer*, Via delle Quattro Fontane 17; *Zielke*, Via de' Marroniti 4.

International Association of Artists, Vicolo d'Alibert 2.

Shops. Antiquities: *Alessandro Castellani*, Via di Poli 88; *Augusto Castellani*, Piazza di Trevi 86; *L. Depoletti*, Via del Leoncino 14; *Martinetti*, Via Bonella 74; *Giacomini*, Via Bonella 42, 43, 47, Foro Romano 7 (also works in marble and carved furniture); *Innocenti*, Via Frattina 117.

Articles de Voyage: *Barfoot* (English saddlery), Via Babuino 150 C and 152; also a good shop at Via delle Muratte 91.

Cameos: *Saulini*, Via del Babuino 96; *Siotto*, Piazza di Spagna 97; *Moratti*, Via Babuino 118; *Pianella*, Via S. Giuseppe, Capo le Case 17; *Raimondo d'Estrada*, Via Sistina 26, and Via Babuino 154.

Casts: *Marsili*, Via Due Macelli 86; *Leopoldo* and *Alessandro Malpieri*, Corso 54 and 51; *Fedeli*, Via Laurina 43, for Renaissance ornaments.

Clothing. For Gentlemen: *Guastalla e Todros*, Corso 335 (large shop); *Fratelli Bocconi*, Corso 318 (moderate). See also Tailors. — Ladies' Dress and Millinery: *Clarisse & Co.*, Corso 522; *Borsini-Duprès*, Corso 172; *R. Massoni*, Corso 306; *Compagnie Lyonnaise*, Corso 473; *Madame Boudrot*, Via Frattina 138. Less pretending: *Picarelli*, Corso 316; *Quattrini*, Via Frattina 93 (also straw-hat warehouse).

Colours and Drawing-Materials: *Corteselli*, Via Sistina 150; *Dovizielli*, Via Babuino 136.

Copies of Ancient Bronzes and Marbles: *Guttkorn & Hopfgarten*, Piazza di Spagna 47; *Chiapparelli*, Via Babuino 92; smaller works, *Röhrich*, Via Sistina 105; *Rainaldi*, Via Babuino 51 A.

Dressmakers: *Angelina Giubergia*, Corso 28 (good, but expensive); *Costanza Federigo*, Piazza Barberini 43 (for moderate requirements).

Drapers: *Guastalla*, Corso 335; *Todros*, Corso 418; *Schostal & Haertlein*, Corso 161.

Engravings at the *Regia Calcografia*, formerly the Stamperia Camerale (moderate prices), Via della Stamperia 6 (p. 145).

Gloves: *Chanal*, Corso 143; also at Piazza S. Lorenzo in Lucina 39; Via della Vite 10; Via Frattina 15; Via di Pietra 76.

Goldsmiths: *Castellani*, Piazza di Trevi 86, who also possesses an interesting collection of ancient golden ornaments, and executes imitations from Greek, Etruscan, and Byzantine models; *Marchesini*, corner of the Corso and Via Condotti; *Bellezza*, Piazza S. Carlo, in the Corso; *Ansorge*, Piazza di Spagna 72; *Fasoli*, Via Babuino, and many others, chiefly in the Via Condotti, the Corso, and the Via Babuino.

Haberdashery: *Borgia*, Via dei Prefetti; *Nataletti* and *Ville de Lyon* in the same street; *Massoni*, Corso 372; *Bronner*, Corso 165; *Friedrich*, Via Frattina 53.

Hatters: *Bessi*, Corso 395; *Giardani*, Via Due Macelli 115; *Miller*, Via Condotti 16.

Lamps, etc.: *Faucillon*, Via di Propaganda 25.

MARBLE-CUTTERS: *Ptacidi*, Via Sistina 75C; *Saleri*, Via Sistina 75A.

MOSAICS: *Gatlandt* (fixed prices), Piazza di Spagna 7; *Barberi*, Piazza di Spagna 99; *Corradini*, Piazza di Spagna 92; *Roccheggiani*, Via Condotti 14. Mosaics and cameos, at moderate prices, in the Stabilimento, Piazza Borghese 106.

OPTICIANS: *Hirsch*, Corso 402; *Ansiglioni*, Corso 150; *Suscipi*, Corso 182.

PHOTOGRAPHS: large collection at *Loescher's* (p. 109), who also keeps photographs by *Behles* (Mario de' Fiori 28); *Spithœver* (p. 109); *Monaldini* (p. 109); *Cuccioni*, Piazza di Spagna 43; *Verzaschi*, Corso 135; *Alinari & Cook*, Corso 90; *American Photographic Studio*, Via Babuino 29; *Ninci*, Piazza di Spagna 28. — Depôt of *Braun's* photographs: *Aubert*, Via Condotti 22. — Depôt of *Mang's* photographs: *Casati*, Via Sistina 119.

Photographs for artistic purposes (reproducing sketches, pictures, etc.): *Mang*, Via Sistina 113, first floor. — Portraits: *Alessandri*, Corso 12; *Le Lieure*, Piazza Mignanelli 23; *Montabone*, Piazza di Spagna 9; *Schemboche*, Via Gregoriana 20; *Suscipi*, Via Condotti 48; *della Valle*, Via della Croce 67. — Cheap photographs at *Bencini's*, Via Ripetta 185.

ROMAN PEARLS: *Rey*, Via Babuino 122; *Bartolini*, Via Frattina 67.

ROMAN SHAWLS: *Bianchi*, Piazza della Minerva 82 (also other Roman silk wares); *Amadori*, Corso 221; *Arvotti*, Via Condotti 4.

SHOEMAKERS: *Brügner*, Via Sistina 132, I; *Baldelli*, Corso 102; *Rubini*, Corso 223.

SMALL WARES, etc.: *Cagiati*, Corso 167, 169; *Janetti*, Via Condotti 18; *A. Cagiati*, Corso 250.

STATIONERS: *Ricci*, Corso 214, Piazza Colonna; *Antonelli*, Corso 229, Piazza Sciarra; *Brenta*, Via del Plebiscito 104, near Palazzo Venezia.

TAILORS: *Schraider*, Piazza di Spagna 29; *L. Evert*, Piazza Borghese 77; *Mons*, Capo le Case 43; *Segre*, Piazza di Trevi 86; *Brassini*, Corso 137.

UMBRELLAS: *Gitardini*, Corso 185.

WATCHMAKERS: *Conti*, Piazza di Spagna 53; *Kolbauer*, Via Due Macelli 108; *Gondret*, Corso 144.

WEAPONS (permesso necessary, see Introd.): *Toni*, Corso 41; *Spadini*, Via Due Macelli 66.

Works of Art, ancient and modern, are liable to export duty. — GOODS AGENTS: *Dietzy*, Piazza Colonna 370A; *Roesler, Franz & Co.*, Via del Bufalo 133; *Caldani*, Piazza di Pietra 41; *Stein*, Via S. Andrea della Fratte 38. — PACKER ('Incassatore'): *Ferroni*, Via de' Zuchelli 28.

Theatres. The largest is the TEATRO APOLLO (Pl. I, 10; for operas, always combined with ballet), near the Ponte S. Angelo, seats 8 and 4 fr. — TEATRO ARGENTINA (Pl. II, 13, *16*), Via di Tor Argentina, not far from S. Andrea della Valle, for comic operas; TEATRO VALLE (Pl. II, 13, *15*), near the Sapienza, for dramas, seat 3 fr. — Besides these there are the smaller theatres: TEATRO CAPRANICA (Pl. I, 16), Piazza Capranica, not far from the Pantheon and the Piazza Colonna, for comedies, 2 fr. — TEATRO METASTASIO (Pl. I, 13, *15*), near the Via Scrofa in the Via di Pallacorda, for vaudevilles; performances at 6.45 and 9.30 p.m., seat 1 fr. 25 c. — TEATRO QUIRINO (Pl. II, 16, 19), near the Via delle Muratte and Fontana Trevi, for operettas and ballet, daily at 5.30 and 9 p.m., adm. 1 fr.; VALLETTO, near the Teatro Valle, for operettas and comedies, daily at 5 and 9 p.m., adm. 60 c.

The companies usually change three times a year, one performing in autumn and winter till Christmas, another till Lent, and a third after Lent. Boxes are generally let permanently, and visits paid and received there. Ladies frequent the boxes only, gentlemen the pit (*platea*). Particulars about admission, etc. are published in the hand-bills.

Open-air Theatres (performances begin about 5 o'clock on summer afternoons): at the MAUSOLEUM OF AUGUSTUS (p. 187), Via de' Pontefici, near the Ripetta; POLITEAMA, at Trastevere, near the Ponte Sisto (operas).

Marionette Theatre: Teatro Nazionale (formerly *Prandi*), Piazza della Consolazione 97 (Pl. II, 20), seat 75 c. (sometimes closed).

Ball Playing: Sferisterio, at the corner of the Via Quattro Fontane and Via Venti Settembre (in summer only); equestrian performances, and sometimes operettas and dramas, at the same place. — *Skating Rink:* Via in Lucina 28.

Cabs (*Vetture Pubbliche*) are to be found in all the principal piazzas. Each vehicle should contain a tariff in Italian and French.	With one horse.				With two horses.	
	Botti		*Cittadine*			
In the town:	By day	At night	By day	At night	By day	At night
Single drive (*corsa ordinaria*) . .	— 80	1 —	1 —	1 40	1 70	1 90
To or from the station	1 —	1 20	1 —	1 40	1 70	1 90
To or from the gates (except the Porta del Popolo, Pia, Angelica, and Cavalleggeri, for which an ordinary *corsa* only is charged).	1 —	1 20	1 20	1 60	1 90	2 —
Per hour	1 70	2 20	2 —	2 50	2 50	3 —
Each additional 1/4 hr.	— 45	— 55	— 50	0 65	0 65	0 75
Outside the Porta del Popolo, Pia, Angelica, and Cavalleggeri, within a distance of 2 M. (3 Kil.) per hour .	2 20	2 70	2 50	3 —	3 —	3 40
Each additional 1/4 hr.	— 55	— 70	— 65	— 75	— 75	— 75

Outside the other gates, and for longer drives than those above mentioned, there is no tariff, but the above fares afford an idea of what may reasonably be demanded. On the afternoons of the eight days of the Carnival the two-horse vehicles are exempted from the restrictions of the tariff.

The *Botti*, or open one-horse cabs, carry 1-2 persons at the above fares; the *Cittadine*, closed vehicles, 1-3 pers., and those with two horses 1-4 pers. For an ordinary drive each additional person pays 20 c., or at night 40 c.

The day service is from 6 a.m. to one hour after Ave Maria.

Omnibuses. The Piazza di Venezia (Pl. II, 16), the central omnibus station, is the starting-point of the following lines (fare 15 c.): —

1. Through the Corso (but after 3 p.m. in winter, and 4 p.m. in summer, through the side-streets to the E.: the *Piazza S.S. Apostoli*, Via dell' Umiltà, *Piazza di Trevi*, Via dell' Angelo Custode, Via Due Macelli, *Piazza di Spagna*, Via del Babuino) to the Piazza del Popolo (Pl. I, 18).

2. Through the Ripresa de' Barberi, *Foro Trajano*, Via Alessandrina, Via Croce Bianca, Via Madonna de' Monti, Via Leonina, Via Urbana, *Piazza S. Maria Maggiore*, and Via Cavour to the Railway-Station (Pl. I, 25).

3. Through the Corso (after 3 p.m. through the above-mentioned side-streets) as far as the *Via delle Muratte;* then through this street to the *Piazza Trevi*, Via della Stamperia, Via dell' Angelo Custode, Via del Tritone, and Piazza Barberini; next through the Via S. Nicola di Tolentino, Vicolo S. Nicola di Tolentino, Via Venti Settembre, Via della Cernaja, Via Volturno, and Via Solferino to the Piazza dell' Indipendenza (Pl. I, 28, 29).

4. Through the Via del Plebiscito, *Piazza Gesù*, Via de' Cesarini, Via del Sudario, *Piazza della Valle*, Via dei Massimi, *Piazza S. Pantaleo* (correspondence with the Piazza del Popolo, see below), Via di S. Pantaleo, *Piazza del Pasquino*, Via del Governo Vecchio, and Piazza dell' Orologio (Pl. II, 10); then through the Via dei Banchi Nuovi, Via Banco S. Spirito, *Ponte S. Angelo*, and *Borgo Vecchio*, to the Piazza S. Pietro (Pl. I, 4, 7). — (The omnibuses of this line return through the Borgo Nuovo, by the Ponte S. Angelo, etc., the Via Banchi Vecchi, Vicolo Sforza-Cesarini, and Piazza dell' Orologio; then through the Via Pasquino to the Piazza Agonale or Navona, Via dei Canestrari, Piazza and Via della Valle, Via di Monterone, Via della Pigna, Via del Gesù, etc.)

5. Through the Via del Plebiscito, *Piazza Gesù*, Via dei Cesarini, Via di Monte della Farina, *Piazza S. Carlo Catinari*, Via Giubbonari, Via del Monte di Pietà, and Via dei Pettinari, to the Ponte Sisto (Pl. II, 14); then through the Piazza di Ponte Sisto, Vicolo del Cinque, Via della Paglia, *Piazza di S. Maria in Trastevere*, and Piazza S. Calisto, to the Via di S. Francesco a Ripa (Pl. III, 15). — (The omnibuses of this line return by the same route as far as S. Maria in Trastevere; then traverse the Piazza S. Apollonia, Via del Moro, and Piazza di Ponte Sisto, and follow the above route to the Piazza S. Carlo Catinari, and run alternately through the short connecting streets to the Via Botteghe Oscure, Via S. Marco, Via degli Astalli, Via del Plebiscito, and Piazza Venezia.)

6. Through the Ripresa dei Barberi, Via di Foro Trajano, *Foro Trajano*, Via Alessandrina, Via Croce Bianca, to the Piazza delle Carrette (Pl. II, 20, 23); then through the *Via del Colosseo* and Via di S. Giovanni in Laterano, to the Piazza S. Giovanni in Laterano (Pl. II, 30, 33).

Besides these lines omnibuses run from the Piazza del Popolo (Pl. I, 18), 1.: to S. Pantaleo (near the Palazzo Braschi, Pl. II, 13); 2.: through Via Babuino, *Piazza di Spagna*, Via Due Macelli, *Piazza Barberini*, Via S. Nicola di Tolentino, Piazza S. Bernardo, Via Torino, and Via Viminale, to the Via Cavour (near the Station; Pl. I, II, 26): and from S. Lorenzo in Lucina (Pl. I, 16; p. 147), 1.: through the Piazza Borghese, Via del Clementino, Piazza Nicosia, etc., and the Ponte di S. Angelo, to the Piazza di S. Pietro (Pl. I, p. 270); 2.: through the Via Frattina, Via Due Macelli, Piazza Barberini, etc. to the Station (Pl. I, 25).

An omnibus also starts from the Piazza Campitelli (Pl. II, 17) half-hourly every afternoon for *S. Paolo Fuori le Mura* (p. 255; 6s.). — On fine afternoons another omnibus runs every half-hour after 2 p.m. between the Porta del Popolo and the Ponte Molle (stopping outside the gate, 6s.), and sometimes from the Piazza delle Terme to S. Agnese Fuori le Mura. — *Tramway* from the Porta del Popolo to Ponte Molle (5 and 6s.).

Vetturini run daily to the following places among the Alban and Sabine mountains: —

To *Albano* and *Ariccia* from Via di Grottapinta 37 (at the back f S. Andrea della Valle, Pl. II, 13) at 2 p.m.; from Piazza della Pigna 53 (at the back of the Piazza della Minerva, Pl. II, 16) also at 2 p.m.

To *Frascati* and *Monte Porzio* from Via delle Botteghe Oscure 46 (Pl. II, 17).

To *Tivoli* at 4 a.m. and 2.30 p.m., daily, from Piazza di Monte Citorio 124; office in the neighbouring Vicolo della Guardiola 15 (Pl. I, 16).

To *Subiaco* from the same piazza at 4 p.m.; tickets at the same office.

Carriages (two-horse 25-30 fr. per day, fee 3-5 fr.; the hotels charge 40-50 fr. per day), Vicolo del Gallinaccio 6; Via di S. Claudio 94; Via Bocca di Leone 86; Piazza della Pigna 12; Via in Arcione 67; Via della Campana 17b; Via della Scrofa 57; Vicolo del Vantaggio 5; Via della Vite 50, etc.

Saddle Horses (pleasant for excursions in the Campagna, 10 fr. per half-day, ostler 1 fr.): *Jarret*, Piazza del Popolo 3; *Cairoli*, Vicolo degli Incurabili.

Railways. Time-tables (orario, 50 c.) and every information may be obtained at the office, Via della Propaganda, and also at the booksellers' shops. Intending passengers should be at the station in good time.

Post and **Telegraph Offices** (comp. Introd.). *General Post Office*, Piazza S. Silvestro in Capite, open from 8 a.m. to 10 p.m. Branch Offices: in the railway-station, Via Frattina 1, Borgo Nuovo 7, Via Monte Savelli 44, Piazza di Pasquino 6, Via Alessandrina 99. — *Telegraph Office*, day and night, Piazza S. Silvestro in Capite. Branch Offices: Piazza Aracœli 34, Piazza S. Bernardo alle Terme, Piazza Ponte S. Angelo 33.

English Churches. *Anglican*, and adjoining it *Presbyterian* (Scotch), both outside the Porta del Popolo (p. 140); *Trinity Church* (Episcopal), in the Piazza di S. Silvestro (p. 148); *American* in the Via Nazionale; *Episcopal* also Vicolo Alibert 14.

Church-Festivals. Since the annexation of Rome to the kingdom of Italy on 20th Sept. 1870 the Pope has not quitted the Vatican, and the great ecclesiastical festivals have consequently lost most of their former attractions. The public ceremonies at which the Pope formerly officiated in person, such as those of the Holy Week, the benedictions, and the public processions including that of the Fête de Dieu, have been discontinued. The Pope still officiates on high festivals in the Sistine Chapel, but visitors are not admitted without an introduction from very high quarters. The illumination of St. Peter's and the Girandola, or fireworks, with which the festivals of Easter and St. Peter and St. Paul used to be celebrated, have also been discontinued.

The following enumeration of the various festivals, as they were celebrated PRIOR TO 20TH SEPT. 1870, will still be found useful in many respects. Details are contained in the *Gerarchia Cattolica*, and the *Diario di Roma*, published annually. The best work on the ceremonies of the Holy Week and their signification is the *Manuale delle cerimonie che hanno luogo nella settimana santa e nell' ottava di pasqua al Vaticano* (1 fr., also a French edition), obtainable at the bookshops mentioned at p. 109. Admission to the Sistine Chapel, as well as to St. Peter's, on great occasions (to the reserved part), is accorded only to gentlemen in uniform or evening-dress, to ladies in black dresses, and black veils or black caps. Gentlemen stand; seats are reserved for ladies.

The *Pope* used to officiate in person three times annually, on Christmas-day, Easter-day, and the Festival of St. Peter and St. Paul (29th June); and four times annually he imparted his benediction, on Holy Thursday and Easter-day from the balcony of St. Peter's, on Ascension-day from the Lateran, and on 15th Aug., the anniversary of the 'Assumption of the Virgin', from S. Maria Maggiore. The most imposing ceremonies were those of the *Holy Week*, from Palm Sunday to Easter-day, the most important of which took place in the Sistine Chapel, accompanied by the music ('*lamentations*', etc.) of Palestrina and other old masters, on which occasions the papal band *(cappella papale)* performed.

The following were the principal festivals:

January 1. Cappella Papale in the Sistine, 10 a. m.
— 5. Cappella Papale in the Sistine, 3 p. m.
— 6. Epiphany. Cappella Papale in the Sistine, 10 a. m.; at 4 p. m. procession in Araceli.
— 17. S. Antonio Abbate (Pl. II, 25, near S. Maria Maggiore), benediction of domestic animals.
— 18. Anniversary of foundation of the chair of St. Peter, Cap. Papale in St. Peter's, 10 a. m.

February 1. Illumination of the lower church of S. Clemente (p. 265).
— 2. Candlemas. Cap. Papale in St. Peter's, 9 a. m.

On Ash-Wednesday and every Sunday during Lent, Cappella Papale in the Sistine at 10 a. m. The Lent sermons in Gesù (Pl. II, 16), S. Maria sopra Minerva (Pl. II, 16), and other churches are celebrated.

March. Every Friday at 12 the Pope repaired to St. Peter's to pray during the confession.
— 7. St. Thomas Aquinas, in S. Maria sopra Minerva (Pl. II, 16).
— 9. S. Francesca Romana (in the Forum).
— 16. Festival in the chapel of the Palazzo Massimi (Pl. II, 17) in commemoration of a resuscitation by S. Filippo Neri.
— 25. Annunciation. Cap. Papale in S. Maria sopra Minerva (Pl. II, 16).

HOLY WEEK.

Palm-Sunday. Cappella Papale in St. Peter's, 9 a. m. Consecration of palms and procession; then mass. At 2 p. m. confession in the Lateran (Pl. II, 30).

Wednesday. Cappella Papale in the Sistine, 3 p. m. Tenebræ and Miserere.

Holy Thursday. Cappella Papale in the Sistine, 10 a. m. Towards noon the benediction 'Urbi' from the loggia of St. Peter's. Then washing of feet in St. Peter's, immediately after a dinner to

twelve pilgrims in the loggia of St. Peter's. Cappella Papale in the Sistine, 3 p. m. Tenebræ and Miserere.

Good Friday. Cappella Papale in the Sistine, 9 a. m. (music by Palestrina). At 3 p. m. Tenebræ and Misercre.

Saturday. Cappella Papale in the Sistine, 9 a. m. (Missa di Papa Marcello, by Palestrina). Baptism of converted infidels and Jews in the Lateran.

Easter-Sunday. Cappella Papale in St. Peter's, 9 a. m. The Pope appeared in the church at 10 o'clock and read mass. The elevation of the host (about 11) was accompanied by the blast of trumpets from the dome. The Pope was then carried in procession from the church, and about noon imparted the great benediction 'Urbi et Orbi' from the loggia of St. Peter's. After sunset, illumination of the dome of St. Peter's; 1 hr. later torches were substituted for the lamps ('il cambiamento').

Easter-Monday. Cappella Papale in the Sistine, 9 a. m.

Easter-Tuesday. Cappella Papale in the Sistine, 9 a. m.

Saturday in Albis. Cappella Papale in the Sistine, 9 a. m.

April 25. Procession of the clergy from S. Marco (Pl. II, 16) to St. Peter's at 7. 30 a. m.

May 26. S. Filippo Neri. Cappella Papale in the Chiesa Nuova, 10 a. m.

Ascension. Cappella Papale in the Lateran. Great benediction from the loggia.

Whitsunday. Cappella Papale in the Sistine, 10 a. m.

Trinity. Cappella Papale in the Sistine, 10 a. m.

Corpus Domini (Fête de Dieu). Procession of the Pope and clergy round the piazza of St. Peter's, 8 a. m.

June 1, 17, 21. Cappella Papale in the Sistine in commemoration of Gregory XVI., and the accession and coronation of Pius IX.

— 24. John the Baptist. Cappella Papale in the Lateran, 10 a. m.

— 28. Eve of St. Peter and St. Paul. Cappella Papale in St. Peter's, 6 p. m.

— 29. Day of St. Peter and St. Paul. — Forenoon, Cappella Papale in St. Peter's.

July 14. S. Bonaventura, in S. S. Apostoli.

— 31. S. Ignazio, in Gesù.

Aug. 1. St. Peter in Vinculis, in S. Pietro in Vincoli (Pl. II, 23).

— 5. S. Maria della Neve, in S. Maria Maggiore (Pl. II, 25).

— 15. Assumption of the Virgin. Cappella Papale in S. Maria Maggiore (Pl. II, 25), 9 a. m.; great benediction from the loggia.

Sept. 8. Nativity of the Virgin. Cappella Papale in S. Maria del Popolo (Pl. I, 18), 10 a. m.

— 14. Elevation of the Cross, in S. Marcello (Pl. II, 16).

Oct. 7. S. Marco, in the church of that saint (Pl. II, 16).

— 18. S. Luca, in the church of that saint (Pl. II, 20).

Nov. 1. All Saints' Day, Cappella Papale in the Sistine, 10 a. m. and 3 p. m.

- 2. All Souls' Day. Cappella Papale in the Sistine, 10 a. m.

— 3. Requiem for former Popes. Cappella Papale in the Sistine, 10 a. m.

— 4. S. Carlo Borromeo. Cappella Papale in S. Carlo, 10 a. m.

— 5. Requiem for deceased cardinals in the Sistine.

— 7. Requiem for deceased singers of the Cappella Papale in the Chiesa Nuova (Pl. II, 10).
On the four Sundays of Advent, Cappella Papale in the Sistine, 10 a. m.

— 22. St. Cecilia. Cappella Papale in S. Cecilia in Trastevere (p. 330). Illumination of the Catacombs of Calixtus (p. 336).

— 23. Illumination of the lower church of S. Clemente (p. 265).

Dec. 8. Conception. Cappella Papale in the Sistine, 3 p. m. Procession from Aracœli (Pl. II, 20).

— 24. Christmas Eve. Cappella Papale in the Sistine, 8 p. m. To

wards midnight, solemnities in Aracœli, about 3 a. m. in S. Maria Maggiore (Pl. II, 25).

Dec. 25. Christmas Day. Cappella Papale in St. Peter's, 9 a. m.; elevation of the host announced by trumpets in the dome.
— 26. St. Stephen's Day. Cappella Papale in the Sistine, 10 a. m.
— 27. St. John the Evangelist. Cappella Papale in the Sistine, 10 a. m.
— 31. Cappella Papale in the Sistine; after which, about 4 p. m., grand Te Deum in Gesù (Pl. II, 16).

Popular Festivals (which have lost much of their former interest): — EPIPHANY (6th Jan.), celebrated in the evening in the Piazza Navona, since 1873 (formerly near S. Eustachio), array of booths and prodigious din of toy-trumpets.

The CARNIVAL, which has of late regained a little of its former splendour, extends from the second Saturday before Ash-Wednesday to Shrove-Tuesday, and consists in a daily procession in the *Corso*, accompanied by the throwing of bouquets and comfits, excepting on Sundays and Fridays, when a 'gala corso' generally takes place, and concluding with a horse-race. The last evening is the Moccoli (taper) evening, the tapers being lighted immediately after sunset. A window in the Corso is the best point of view. The most animated scene is between the Piazza Colonna and S. Carlo. Balconies there are in great request and dear (as high as 600 fr.); single places are let on the balconies fitted up for the occasion.

The OCTOBER FESTIVAL, once famous, but now comparatively insignificant, takes place during the vintage-season, and consists in singing, dancing, and carousals at the osterie outside the gates (e. g. on the Testaccio).

The FESTA DELLO STATUTO, or Festival of the Constitution, introduced in consequence of the annexation of Rome, takes place on the first Sunday in June. In the forenoon a military parade is held in the Campo di Maccao (p. 177). In the evening a *Girandola*, i. e. an illumination and exhibition of fire-works at the Castello di S. Angelo. — On the anniversary of the FOUNDATION OF ROME (21st April), it has of late been usual to illuminate the Colosseum and the Forum with Bengal fire.

The opening of Parliament is also inaugurated with festivities.

Street Scenes. The top of the Scala di Spagna (Pl. I, 20) and the Via Sistina are the favourite haunts of artists' models, chiefly Neapolitans, whose costumes are a well-known subject of photographs and pictures.

The *Campagnoli*, whose figures form one of the most singular apparitions in the streets of Rome, are less frequently seen than formerly. They pass a great part of their lives on horseback, while tending their herds of oxen and horses. Their equipment usually consists of a low felt-hat, wide, grey mantle, leathern leggings, and spurs; and they carry a 'pungolo', or iron-pointed goad, for driving their cattle. The peasants of remote mountain-districts, wearing sandals (whence termed *ciocciari*), and with swathed feet and ankles, also present a grotesque appearance. — The favourite haunts of the country-people are in front of the Pantheon (Pl. II, 16; especially on Sundays), the Piazza Montanara (Pl. II, 17) below the Capitol, and in the market-place of the Campo de' Fiori (p. 204).

The **Garrison** of Rome consists of 2 regiments of *Granatieri*, or Grenadier Guards; 6 regiments of *Infantry* (with dark blue coats, grey trousers, white leather belts, and caps); 1 regiment of *Bersaglieri* or riflemen (with dark blue coats and red facings, large plumed caps worn on one side, forming an élite corps like the Austrian Kaiserjäger); 1 regiment of *Cavalry* (dark blue coats, and light grey trousers); 1 brigade of *Field Artillery* (dark blue coats and yellow collars); and 1 brigade of *Engineers*. To these we may add the *Carabinieri*, or gensdarmes, who wear black uniforms with red facings and cocked hats.

Collections, Villas, etc.

Those within angular brackets in the following list are temporarily closed. Intending visitors should make enquiry as to the possibility of access. Fees, comp. p. 108.

**Albani, Villa* (p. 165), antiquities and pictures: Tuesdays, except in wet weather, in winter from 10, in summer from 11 to dusk; admittance by permesso, obtainable at the office in the Palazzo Torlonia, Piazza Venezia 135, to the left on the ground-floor, on presenting a visiting card (or at the consulate). Closed for several months in summer and autumn.

Barberini, Palazzo (p. 168), picture-gallery and antiquities: daily, 12-5, except Sundays and Thursdays; Thursdays 2-5; closed at dusk in winter. Library on Thursdays, 9-2 (closed from the middle of Sept. to the end of Oct.).

Bartholdy, Casa (p. 144), a room with frescoes by Cornelius, Overbeck, and others; hours vary; apply to porter.

**Borghese, Palazzo* (p. 188), picture-gallery: Mondays, Wednesdays, and Fridays, 9-3 o'clock.

**Borghese, Villa* (p. 161), garden: daily, after 12 o'clock, except Mondays, Wed. and Frid.; statues in the casino on Saturdays, in winter 1-4, in summer 4-7.

* *Capitoline Museum* (p. 218), daily, 10-3, except on public holidays; admission 50 c.; on Sundays gratis.

Castello di S. Angelo (p. 276), daily by permesso, obtainable at the Commando di Divisione Territoriale di Roma, Via del Burro (a street connecting the Piazza di Pietra and the Piazza S. Ignazio; Pl. I, II, 16) No. 147, second floor.

Catacombs of St. Calixtus (p. 336), daily, see p. 331. Each visitor should be provided with a candle (cerino).

Colonna, Palazzo (p. 157), picture-gallery: daily, 11-3, except Sundays and holidays.

* *Conservatori, Palace of* (p. 214), bronzes and pictures; times of admission same as for the Capitoline Museum (see above); *Sale dei Conservatori* shown by permesso only, see p. 217.

Corsini, Palazzo (p. 322), picture-gallery: Mondays, Thursdays, and Saturdays, 9-3, except on holidays, and the 1st and 15th of every month; but daily during the Easter fortnight.

**Doria, Palazzo* (p. 153), picture-gallery: Tues. and Frid. 10-2.

[*Farnese, Palazzo* (p. 204), frescoes by Ann. Caracci; closed for the present.]

[* *Farnesina, Villa* (p. 321), closed at present.]

* *Forum Romanum* (p. 222): daily from 9 till dusk.

Kircheriano, Museo (p. 150), antiquities, daily 9-3; on Sundays gratis; on other days adm. 1 fr.

* *Lateran, Collections of the* (p. 271), daily, 9-3 o'clock.

S. Luca, Academy of (p. 237), daily, 9-3.

* *Ludovisi, Villa* (p. 164), collection of ancient sculptures, on Thursdays from 10 till dusk, by permesso (for 6 persons), which may be procured at the traveller's consulate.

[*Massimo, Villa* (p. 274), frescoes: closed, and no prospect at present of its being re-opened.]

[*Massimi alle Colonne, Palazzo* (p. 202); the discus-thrower is now in the Pal. Lancelotti, p. 192.]

Medici, Villa (p. 143), collection of casts: daily, 8-12, and afternoon till dusk, except Saturdays.

* *Palatine, Excavations on the* (p. 240): daily, admission 1 fr.; on Sundays gratis from 9 till dusk; closed in summer from 12 to 3.

* *Pamfili, Villa Doria* (p. 327), garden (and a few statues in the Casino): Mondays and Fridays, after 1 o'clock; *two-horse* carriages also admitted.

Quirinale, Palazzo del (p. 170), the residence of the King, daily, but part of it only is shown.

Rospigliosi, Casino (p. 171), picture-gallery: Wednesdays and Saturdays 9-4.

[*Sciarra-Colonna, Palazzo,* see p. 149.]

Spada alla Regola, Palazzo (p. 205), antiquities and picture-gallery: usually Mondays, Wednesdays, and Saturdays 10-3; closed in the height of summer.

Thermae of Caracalla (p. 257), daily from 9 till dusk; adm. 1 fr.; on Sundays gratis.

Thermae of Titus (p. 236), at the same time.

* *Vatican Collections and Library* (p. 289) accessible daily, except Saturdays and Sundays, gratis, by permessi. These may either be obtained through a consul, or by direct application at the Segretaria of the Maggiordomo (9-1 o'clock) in the Cortile di S. Damaso (p. 289). Intending visitors apply to the Swiss guard (no gratuity) at the Portone di Bronzo, opposite the chief entrance to the Vatican (p. 289), and are conducted to the office, where they write their names in the permesso. The hotel-keepers also procure permessi for their guests at a charge of 1½ fr. each. On leaving the Vatican the visitor should not omit to procure at once another permesso in the way above mentioned, or apply to the custodian for its renewal (½-1 fr.).

Besides the permessi for artists and scientific men mentioned below, there are three kinds of ordinary permessi (each available for 5 persons): 1. For *Raphael's Stanze and Loggie*, the *Picture Gallery*, and the *Sistine Chapel*, 9-3 o'clock on the first five week-days, festivals excepted. 2. For the *Museum of Statuary*, Mondays, Tuesdays, Wednesdays, and Fridays, 9-3. 3. For the *Etruscan Museum*, *Egyptian Museum*, and *Raphael's Tapestry*, Thursday 9-3, feast-days excepted. — The Permessi Nos. 1 and 2 are printed on white paper, No. 3 on yellow.

The *Vatican Library* is open on the same days as the Museum of Statuary (Mondays, Tuesdays, Wednesdays, Fridays 9-3), no permesso being required.

Wolkonsky, Villa (p. 275): Wednesdays and Saturdays, from an early hour till dusk. Permesso for 6 persons obtained through a consul or banker.

Those who are desirous of studying, drawing, or copying in Roman museums or private collections must procure a *Permesso*, for which application must be made through the traveller's ambassador or consul. For the *Papal Museums* the necessary permission is granted by Monsignor *Ricci* (maggiordomo of the pope) at his office (see above), the written application having been left there a day or two previously (separate permessi required for the museums of the Vatican and Lateran, the Vatican picture-gallery, and Raphael's Loggie). In the case of *Private Galleries*, application must be made to the proprietor (in French, if the applicant prefer), stating at the same time precisely which picture it is intended to copy, as well as the size and description of the copy. In some collections copies of the original size must not be made. Respecting this and similar regulations, information should be previously obtained from the custodian. The following form of application to the Monsgr. Maggiordomo, may be also addressed to a principe or marchese, the 'Revma' being in this case omitted.

Eccellenza Revma,

It sottoscritto che si trattiene a Roma con to scopo di proseguire in questa capitale i suoi studj artistici (storici, etc.), *si prende ta tibertà di rivolgersi con questa a Vrã Eccellenza Revma pregando La perchè vogtia accordargti it grazioso permesso di far degli studj* (dei disegni, delle notizie, etc.) *net Museo* (nella Galleria) *Vaticano.*

Sperando di essere favorito da Vrã Eccellenza Revma e pregando La di gradire anticipatamente i più sinceri suoi ringraziamenti, ha l'onore di protestarsi col più profondo rispetto

di Vrã Eccellenza Revma
Umo Obbmo Servitore
N. N.

Roma ti . . . .
A Sua Eccellenza Revma
Monsignor Ricci-Paracciani
Maggiordomo di Sua Santità.

Diary.

(To be compared with the preceding alphabetical list).

Daily: Capitoline Museum (p. 218) and Palace of the Conservatori (p. 214). 10-3; on Sundays gratis, on other days admission 50 c. — Forum Romanum (p. 222), from 9 till dusk. — Excavations on the Palatine (p. 240), from 9 till dusk, on Sundays gratis, on other days admission 1 fr. (closed in summer from 12 to 3). — Museo Kircheriano (p. 150), 9-3, on Sundays gratis, on other days admission 1 fr. — Catacombs of St. Calixtus (p. 336), S. Agnese (p. 175), etc.

Daily, except Sunday: Collections of the Lateran (p. 271) 9-3. — Academy of S. Luca (p. 237) 9-3. — Galleria Colonna (p. 157) 11-3. — Galleria Barberini (p. 168) 12-5, on Thursdays 2-5.

Sundays: Villa Borghese (p. 161), in the afternoon.

Mondays: Vatican Collections and Library, 9-3. — Galleria Borghese (p. 188) 9-3. — Galleria Corsini (p. 322) 9-3. — Villa Pamfili (p. 327) from 1 till dusk.

Tuesdays: Vatican Collections and Library, 9-3. — Galleria Doria (p. 153) 10-2. — Villa Albani (p. 165), and Villa Borghese (p. 161), in the afternoon.

Wednesdays: Vatican Collections and Library, 9-3. — Casino Rospigliosi (p. 171) 9-4. — Galleria Borghese (p. 188) 9-3. — Villa Wolkonsky (p. 275) and Villa Borghese (p. 161), in the afternoon.

Thursdays: Vatican Collections (Raphael's Stanze and Loggie, Picture Gallery, Sistine Chapel), 9-3. — Dome of St. Peter's (p. 287) 8-10. — Galleria Corsini (p. 322) 9-3. — Barberini Library (p. 169) 9-2. — Villa Ludovisi (p. 164), from 10 till dusk. — Villa Borghese (p. 161), in the afternoon.

Fridays: Vatican Collections and Library, 9-3. — Galleria Borghese (p. 188) 9-3. — Galleria Doria (p. 153) 10-2. — Villa Pamfili (p. 327) from 1 till dusk.

Saturdays: Casino Rospigliosi (p. 171) 9-4. — Galleria Spada (p. 205) 10-3. — Galleria Corsini (p. 322) 9-3. — Antiquities in the Casino of the Villa Borghese (p. 161), in the afternoon. — Villa Wolkonsky (p. 275).

Duration of Visit. In order to become thoroughly acquainted with the matchless attractions of Rome the traveller should if possible devote a whole winter to exploring them; and even when time is limited, he should make a stay of 10-14 days at least, if he is desirous of forming an approximate idea of the charms of the place.

Principal Attractions, where time is limited.

Churches: St. Peter's (p. 279), S. Giovanni in Laterano (p. 268), S. Maria Maggiore (p. 178), S. Lorenzo Fuori le Mura (p. 181), S. Paolo Fuori le Mura (p. 255), Sistine Chapel (p. 291), S. Agostino (p. 193), S. Clemente (p. 263), S. Croce in Gerusalemme (p. 184), S. Maria degli Angeli (p. 176), S. Maria in Aracœli (p. 211), S. Maria sopra Minerva (p. 197), S. Maria della Pace (p. 200), S. Maria del Popolo (p. 141), S. Maria in Trastevere (p. 329), S. Onofrio (p. 329), S. Pietro in Vincoli (p. 186), S. Prassede (p. 180), S. Trinità de' Monti (p. 143).

Palaces: Palazzo della Cancelleria (p. 204), Farnese (p. 204), Girand (p. 278), di Venezia (p. 158).

Ruins: Forum (p. 222), Colosseum (p. 233), Imperial Palaces (p. 240), Cloaca Maxima (p. 249), Thermæ of Titus and Caracalla (pp. 236, 257), Pantheon (p. 195), Theatre of Marcellus (p. 209), Forum of Trajan (p. 238), the so-called Temple of Antoninus Pius (p. 149), Pyramid of Cestius (p. 252). — Catacombs of St. Calixtus (p. 336).

Collections of Statues in the Vatican (p. 305), Capitol (p. 214), Lateran (p. 271), Villa Ludovisi (p. 164), Albani (p. 165), Borghese (p. 161), Palazzo Spada (p. 205).

Pictures: Raphael's Loggie and Stanze (p. 294), the Farnesina (p. 321), galleries of the Vatican (p. 303), Palazzi Borghese (p. 188), Barberini (p. 168), Colonna (p. 157), and Doria (p. 153).

Promenades: *Monte Pincio* (p. 142), where a military band plays on Sundays and Thursdays 2 hours before sunset (music in the Piazza Colonna in the height of summer only), on which occasions the fashionable world, both native and foreign, is largely represented. — Also the *Villa Borghese*, the most popular of the Roman villas, see p. 161. Then the *Villa Doria-Pamfili* (p. 327), and the *Via Appia* (p. 343).

Points of View on the left bank: The Pincio (Pl. I, 18; p. 141), Basilica of Constantine (Pl. II, 20), Palatine (Pl. II, 21), the space in front

of the Lateran (Pl. II, 30), Monte Testaccio (Pl. III, 13); on the right bank: S. Pietro in Montorio (Pl. II, 12), S. Onofrio (Pl. II, 7), the garden of the Palazzo Corsini (Pl. II, 11).

ORIENTATION. An idea of the topography of Rome is best obtained by visiting the principal points of view, and at the same time reading the following description of them. The accompanying panorama will also materially aid the traveller in ascertaining his bearings. The first afternoon at Rome should therefore be spent in visiting S. Pietro in Montorio, the ascent of which should be made at least half-an-hour before sunset.

PRELIMINARY DRIVE. The traveller should engage a cab for 2-3 hrs. (tariff, p. 112) and drive down the Corso as far as the Piazza di Venezia, through the Via di Marforio to the Forum, past the Colosseum, through the Via di S. Giovanni in Laterano to the Piazza in front of the church, commanding a fine view of the Alban Mts.; then through the Via Merulana, passing S. Maria Maggiore, through the Via di S. Maria Maggiore, Via di S. Lorenzo in Paneperna, Via Magnanapoli, across the Forum of Trajan, through the Via di S. Marco, Via delle Botteghe Oscure, across the Piazza Mattei, with its handsome fountain, through the Via de' Falegnami, Piazza S. Carlo, Via de' Pettinari, by Ponte Sisto to Trastevere, through the Longara to the Piazza di S. Pietro; then through the Borgo Nuovo, across the Piazza del Plebiscito, past the Castle of S. Angelo, over the Ponte S. Angelo, and through the Via Tordinone, etc. in a straight direction back to the Corso.

History of the City of Rome †.

Difficult as it undoubtedly is to trace the career of the Eternal City throughout upwards of two thousand years, and to mark and

† Works on the history and topography of Rome, especially of the ancient city, are extremely numerous. On the revival of science many scholars devoted themselves with the utmost zeal to antiquarian research; thus *Poggio* (1440), *Flavio Biondo*, and *Lucio Fauno*. The most important of the earlier works is that of *Nardini* ('Roma antica', 1660; 4th ed. by Nibby, 1818), The following are the most eminent Roman writers on the subject of the present century: *C. Fea*, 'Nuova Descrizione di Roma Antica e Moderna', 1820; *Canina*, 'Indicazione Topografica', 3rd ed. 1841; also *Nibby*, 'Roma nell' anno 1838', 3 vols., 1843. — The most exhaustive German work on the subject, and one which has generally formed the basis of all subsequent investigations, is that begun under *Niebuhr's* auspices, and contributed to by *Platner*, *Bunsen*, *Gerhard*, *Röstell*, and *Ulrichs* (3 vols., Tübingen 1830-42). Subsequent discoveries have been made by *W. A. Becker* ('Topographie', Leipzig, 1843), *L. Preller*, and other learned archæologists. The article on 'Ancient Rome' in Smith's Dictionary of Greek and Roman Geography by *T. Dyer* (also published separately, 1864) affords a clear and intelligent view of the subject; but this description also must now be regarded as incomplete in consequence of the extensive discoveries which have been made since it was written. One of the most recent works on the subject is *Jordan's* 'Topographie der Stadt Rom im Alterthum' (Berlin, 1871). — Mediæval Rome has been treated of far less frequently. The standard work on the subject is that of *Gregorovius* (8 vols., Stuttgart, 1858

appreciate the manifold vicissitudes which it has undergone, the traveller will naturally desire to form some acquaintance with the history of the ancient centre of Western civilisation, the city of the Republic and Empire, on the ruins of which the seat of a vast ecclesiastical jurisdiction was afterwards founded, and now the capital of an important and steadily progressing modern state. Wherever we tread, our thoughts are involuntarily diverted from the enjoyment of the present to the contemplation of the past; and the most careless of pleasure-seekers will find it difficult to withstand the peculiar influence of the place. The following sketch is merely designed to put the traveller in the way of making farther researches for himself, and deals exclusively with those leading and general facts with which he ought to be acquainted before proceeding to explore the city in detail.

As the more remote history of Italy is involved in much obscurity, so also the origin of the city of Rome is to a great extent a matter of mere conjecture. It was not till a comparatively late period that the well known legend of Romulus and Remus was framed, and the year B. C. 753 fixed as the date of the foundation. In all probability, however, Rome may lay claim to far greater antiquity. We are led to this conclusion, not only by a number of ancient traditions, but also by the recent discovery in Latium of relics of the flint-period, an epoch far removed from any written records. The *Palatine* was regarded by the ancients as the nucleus of the city, around which new quarters grouped themselves by slow degrees; and it was here that Romulus is said to have founded his city, the *Roma Quadrata*, of which Tacitus (Ann. 12, 24) states the supposed extent. Modern excavations have brought to light portions of the wall, gateways, and streets which belonged to the most ancient settlement (see pp. 240, 241). After the town of Romulus had sprung up on the Palatine, a second, inhabited by Sabines, was built on the *Quirinal*, and the two were subsequently united into one community. Whilst each retained its peculiar temples and sanctuaries, the *Forum*, situated between them, and commanded by the castle and the temple of Jupiter on the *Capitol*, formed the common focus and place of assembly of the entire state, and the Forum and Capitol maintained this importance down to the latest period of ancient Rome. The rapid growth of the city is mainly to be attributed to its situation, the most central in the peninsula, alike adapted for a great commercial town, and for the capital of a vast empire. The advantages of its position were thoroughly appreciated by the ancients themselves, and are thus enumerated by Livy (5, 54): 'flumen opportunum, quo ex mediterraneis locis fruges

—72). which terminates with the year 1535, the later volumes being the more valuable part of the work. Another important work is that of *Reumont* (3 vols., Berlin, 1867).

devehantur, quo maritimi commeatus accipiantur, mare vicinum ad commoditates nec expositum nimia propinquitate ad pericula classium externarum, regionum Italiæ medium, ad incrementum urbis natum unice locum'. The Tiber was navigable for sea-going ships as far as Rome, whilst its tributaries, such as the Anio, Nera, Chiana, and Topino, contained sufficient water for the river vessels which maintained a busy traffic between Rome and the interior of the peninsula. The state of these rivers has, however, in the course of ages undergone a complete revolution, chiefly owing to the gradual levelling of the forests on the mountains, and at the present day the lower part only of the Tiber, below Orte, is navigable.

Whilst the origin of the capital of the world is traditionally referred to Romulus, its extension is attributed with something more of certainty to Servius Tullius. Around the twin settlements on the Palatine and Quirinal, extensive suburbs on the *Esquiline* and *Caelius*, as well as on the lower ground between the hills, had sprung up; for not only were numerous strangers induced to settle permanently at Rome on account of its commercial advantages, but the inhabitants of conquered Latin towns were frequently transplanted thither. Out of these heterogeneous elements a new civic community was organised towards the close of the period of the kings, and its constitution commemorated by the erection of the *Servian Wall*, considerable remains of which are still extant. This structure, which was strengthened by a moat externally and a rampart within, is of great solidity. It enclosed the *Aventine* (p. 251), the *Caelius*, *Esquiline*, *Viminal*, *Quirinal* (p. 163), and *Capitol* (p. 210), and is computed to have been about 7 M. in circumference. Whilst care was taken thus to protect the city externally, the kings were not less solicitous to embellish the interior with handsome buildings. To this period belongs the *Circus* in the valley between the Palatine and the Aventine (p. 251), and above all the *Cloaca Maxima* (p. 249), which was destined to drain the swampy site of the Forum, and is still admired for its massive construction. This energetic and brilliant development of the city under the kings of the Tarquinian family in the 6th cent. B. C. came to a close with the expulsion of the last king Tarquinius Superbus (509).

During the first century of the Republic the united efforts of the citizens were directed to the task of establishing themselves more securely in the enjoyment of their new acquisitions; and in this they succeeded, although not without serious difficulty. It was a hard and bitter period of probation that the nation had to undergo in the first period of its new liberty, and it was not till the decline of the Etruscan power that Rome began to breathe freely again. After protracted struggles she succeeded in conquering and destroying her formidable rival *Veii* (396), a victory by which the Roman supremacy was established over the south of Etruria as far

as the Ciminian Forest. Shortly afterwards (390) the city, with the exception of the Capitol, was taken and entirely destroyed by the *Gauls*. Although this catastrophe occasioned only a transient loss of the prestige of Rome, it produced a marked effect on the external features of the city. The work of re-erection was undertaken with great precipitation; the new streets were narrow and crooked, the houses poor and unattractive, and down to the time of Augustus, Rome was far from being a handsome city. Her steadily increasing power, however, could not fail in some degree to influence her architecture. During the contests for the supremacy over Italy, the first aqueduct and the first high road were constructed at Rome by *Appius Claudius* in 312 (*Aqua* and *Via Appia*, p. 343); in 272 a second aqueduct *(Anio Vetus)* was erected. Down to the period of the Punic wars Rome had not extended beyond the walls of Servius Tullius; but, after the overthrow of Carthage had constituted her mistress of the world, the city rapidly increased. The wall was almost everywhere demolished to make room for new buildings, so that even in the time of Augustus it was no longer an easy matter to determine its former position, and new quarters now sprang up on all sides. Speculation in houses was extensively carried on, and it was by this means that the Triumvir Crassus, among others, amassed his fortune; for rents were high, and the houses of a slight and inexpensive construction. These *insulae*, or blocks of houses erected for hire, contrasted strikingly with the *domus*, or palaces of the wealthy, which were fitted up with the utmost magnificence and luxury. Thus, for example, the tribune Clodius, the well-known opponent of Cicero, purchased his house for the sum of 14,800,000 sesterces (*i. e.* about 130,525*l.*). During the last century B.C. the city began to assume an aspect more worthy of its proud dignity as capital of the civilised world. The streets, hitherto unpaved, were now converted into the massive lava-causeways which are still visible on many of the ancient roads (*e. g.* Via Appia). The highest ambition of the opulent nobles was to perpetuate their names by the erection of imposing public buildings. Thus in 184 *M. Porcius Cato* erected the first court of judicature *(Basilica Porcia)* in the Forum, and others followed his example. *Pompey* was the founder of the first theatre in stone (p. 207). Generally, however, the structures of the republic were far inferior to those of the imperial epoch, and owing to this circumstance but few of the former have been preserved *(Tabularium* of B. C. 78, p. 221; tombs of *Bibulus*, p. 160, and *Caecilia Metella*, p. 344).

The transformation of the republic into a MILITARY DESPOTISM involved the introduction of a new architectural period also. Usurpers are generally wont to direct their energies to the construction of new buildings, with a view to obscure the lustre of the older edifices, and to obliterate the associations connected with them. *Caesar* himself had formed the most extensive plans of this nature,

but their execution was reserved for his more fortunate nephew. Of all the ruins of ancient Rome those of the buildings of Augustus occupy by far the highest rank, both in number and importance. The points especially worthy of note are the *Campus Martius* with the *Pantheon* (p. 195) and the *Thermae of Agrippa* (p. 197), the *Theatre of Marcellus* (p. 209) and the *Mausoleum* (p. 187), the *Basilica Julia* (p. 227), and the *Forum of Augustus* with the *Temple of Mars* (p. 238). No fewer than 82 temples were restored by Augustus ('templorum omnium conditorem ac restitutorem' as he is termed by Livy), who might well boast of having transformed Rome from a town of brick into a city of marble. During the republican period the ordinary volcanic stone of the neighbourhood was the usual building material, but the marble from the quarries of Carrara (discovered about 100 B. C., but not extensively worked till the time of Augustus) and the beautiful travertine from the vicinity of Tivoli were now employed. The administration and police-system of the city were also re-organised by Augustus, who divided Rome into 14 quarters *(regiones)*, adapted to its increased extent (p. 126). A corps of watchmen *(vigiles)*, who also served as firemen, was appointed to guard the city by night. These and other wise institutions, as well as the magnificence attained by the city under Augustus, are depicted in glowing terms by his contemporaries. His successors followed his example in the erection of public edifices, each striving to surpass his predecessors. In this respect *Nero* (54-68) displayed the most unbridled ambition. The conflagration of the year 54, which reduced the greater part of Rome to ashes, having been ignited, it is said, at the emperor's instigation, afforded him an opportunity of rebuilding the whole city in the most modern style and according to a regular plan. For his own use he erected the '*golden house*', a sumptuous palace with gardens, lakes, and pleasure-grounds of every description, covering an enormous area, extending from the Palatine across the valley of the Colosseum, and far up the Esquiline (p. 178). These and other works were destroyed by his successors, and well merited their fate; the fragments which still bear the name of Nero at Rome are insignificant.

The Flavian Dynasty, which followed the Julian, has on the other hand perpetuated its memory by a number of most imposing works, above all the *Colosseum* (p. 233), which has ever been regarded as the symbol of the power and greatness of Rome, the *Baths of Titus* on the Esquiline (p. 236), and the *Triumphal Arch* (p. 222) erected after the destruction of Jerusalem. Under *Trajan*, architecture received a new impetus, and indeed attained the highest development of which the art was capable at Rome. To this the *Forum of Trajan* (p. 238), with the column, and the reliefs afterwards employed to decorate Constantine's arch, bear the most eloquent testimony. Under Trajan, indeed, the culminating

point both of art and of political greatness was attained. Thenceforward the greatness of the empire began gradually, but steadily to decline. Although under the next emperor *Hadrian* this downward tendency was apparently arrested, yet the monuments of his reign, such as the *Temple of Venus and Roma* (p. 232) and his *Mausoleum* (p. 276), begin to exhibit traces of degeneracy. The same remark applies also to the time of the *Antonines*. These monarchs were remarkable for their excellent qualities as sovereigns, and their peaceful sway has frequently been regarded as the period during which mankind in general enjoyed the greatest prosperity. There is even a tradition that 'the good old times' will return when the equestrian statue of the worthy *Marcus Aurelius*, the gilding of which has almost entirely disappeared, shall resume its costly covering. This, however, was but the lull preceding a storm. The great plague under the latter emperor was the first of a series of fearful calamities which devastated the empire. Throughout an entire century civil wars, incursions of barbarians, famine, and pestilence succeeded each other without intermission. Although Rome was less affected by these horrors than the provinces, it is computed that the population of the city, which at the beginning of the 2nd cent. was about 1½ million, had dwindled to one-half by the time of *Diocletian*. A constant decline in architectural taste is still traceable; but, as building always constituted an important feature in the policy of the emperors, the number and extent of the ruins of this period is considerable. To this epoch belong the *Column of Marcus Aurelius* (p. 148), the *Triumphal Arch of Septimius Severus* (p. 226), the magnificent *Baths of Caracalla* (p. 257), the *Temple of the Sun of Aurelian* (p. 158), and the extensive *Thermae of Diocletian* (p. 175).

After the Punic War the walls of the city had been suffered to fall to decay, and during nearly five centuries Rome was destitute of fortification. Under the emperor *Aurelian*, however, danger became so imminent that it was deemed necessary again to protect the city by a wall against the attacks of the barbarians. This structure is to a great extent identical with that which is still standing. The latest important ruins of antiquity bear the name of CONSTANTINE THE GREAT, viz. the *Basilica* (p. 231), *Baths* (pp. 158, 170), and *Triumphal Arch* (p. 235). The two former were, however, erected by his rival Maxentius. Constantine manifested little partiality for Rome and ancient traditions, and the transference of the seat of empire to *Byzantium* (in 330) marks a decided turning-point in the history of the city, as well as in that of the whole empire. Rome indeed was still great on account of its glorious past and its magnificent monuments, but in many respects it had sunk to the level of a mere provincial town. No new works were thenceforth undertaken, and the old gradually fell to decay.

The city was still divided, in accordance with the AUGUSTEAN SYSTEM, into fourteen regions, in enumerating which we shall name the principal

ruins belonging to each: — 1. *Porta Capena*, Via Appia, within the city (p. 256); 2. *Caelimontium*, Caelius (p. 260); 3. *Isis et Serapis*, Colosseum (p. 233), Baths of Titus (p. 236); 4. *Templum Pacis*, Venus et Roma (p. 232), Basilica of Constantine (p. 231), Temple of Faustina (p. 229); 5. *Exquiliae*, ruins near S. Croce (p. 185); 6. *Alta Semita*, Baths of Constantine (p. 170) and Diocletian (p. 175), gardens of Sallust (p. 165); 7. *Via Lata*, the modern Corso (p. 146); 8. *Forum Romanum*, the republican and imperial Fora (pp. 222, 236) and the Capitol (p. 210); 9. *Circus Flaminius*, Theatres of Marcellus (p. 209) and Pompey (p. 207), portico of Octavia (p. 209), Pantheon (p. 195), column of Marcus Aurelius (p. 148); 10. *Palatium*, Palatine (p. 240); 11. *Circus Maximus*, temple in the Forum Boarium (p. 249); 12. *Piscina Publica*, Baths of Caracalla (p. 257); 13. *Aventinus*, Pyramid of Cestius (p. 252); 14. *Transtiberim*, Trastevere and the Borgo. According to the statistics of this period, Rome possessed 37 gates, from which 28 high roads diverged, and 19 aqueducts; and although four only of these last are now in use, there is probably no city in the world which can boast of such an excellent supply of water as Rome. The banks of the Tiber were connected by 8 bridges. There were 423 streets, 1790 palaces, and 46,602 dwelling-houses. Among the public structures are mentioned 11 Thermæ, 856 bath-rooms, 1352 fountains in the streets, 423 temples, 36 triumphal arches, 10 basilicas, etc. When the grandeur and magnificence suggested by these numbers is considered, it may appear a matter of surprise that comparatively so few relics now remain; but it must be borne in mind that the work of destruction progressed steadily during nearly a thousand years, and was not arrested till the era of the Renaissance, but for which even the monuments still existing would ere now have been consigned to oblivion.

The *Catacombs*, the earliest burial-places of the CHRISTIANS, illustrate the gradual progress of this interesting community, in spite of every persecution, from the 1st century downwards. At the beginning of the year 313 Constantine issued his celebrated decree from Milan, according to Christianity equal rights with all other religions. This was the decisive step which led to the union of the church with the state. In 324 the first œcumenical council was held at Nicæa, and in 337 the emperor caused himself to be baptised when on his deathbed. Tradition attributes the earliest ecclesiastical division of Rome into seven diaconates to *St. Clement*, the fourth bishop, and St. Peter is said to have founded the first place of worship in the house of the senator Pudens, now the church of *S. Pudenziana* (p. 177). To *Calixtus I.* (217-22) is ascribed the foundation of the church of *S. Maria in Trastevere* (p. 329), and to *Urban*, his successor, that of *S. Cecilia* (p. 330). About the beginning of the fourth century *S. Alessio* and *S. Prisca* on the Aventine are supposed to have been founded. Of these churches, however, and also of the edifices erected by CONSTANTINE, no trustworthy record has been handed down to us. To that monarch tradition attributes the foundation of the following churches — the *Lateran*, *St. Peter's*, *S. Paolo Fuori*, *S. Croce in Gerusalemme*, *S. Agnese Fuori*, *S. Lorenzo Fuori* and *S. Pietro e Marcellino* at Torre Pignattara (p. 349), — but probably erroneously, with the exception of the first, which was styled 'omnium urbis et orbis ecclesiarum mater et caput'. It is, however, noteworthy that the oldest and most important churches were generally outside the gates, or at least in their immediate vicinity; and this

is accounted for by the fact that the Roman aristocracy at first clung tenaciously to the old traditions, and for a long period the city preserved its heathen character. The state at length overcame this antagonism. In 382 the altar of Victoria was removed from the senate-hall, and in 408 the ancient religion was at length deprived by a law of Honorius of all its temporal possessions, and thus indirectly of its spiritual authority also. The destruction of the ancient temples, or their transformation into Christian places of worship now began, and the churches rapidly increased in number. At this early period Rome possessed 28 parish churches *(tituli)*, besides numerous chapels, and among them arose the five PATRIARCHAL CHURCHES, presided over by the pope, and forming a community to which the whole body of believers throughout the world was considered to belong. These five were *S. Giovanni in Laterano*, *S. Pietro*, *S. Paolo*, *S. Lorenzo*, and the church of *S. Maria Maggiore* founded by Liberius. Besides these, *S. Croce in Gerusalemme* and *S. Sebastiano*, erected over the catacombs of the Via Appia, enjoyed special veneration. These formed the 'Seven Churches of Rome' to which pilgrims flocked from every part of western Christendom. The number of monasteries now steadily increased, and at the same time the inroads of poverty made rapid strides.

In the 4TH CENTURY the cultivation of the Roman Campagna began to be seriously neglected, and in an official document of the year 395 it is stated that upwards of 500 square miles of arable land had been abandoned and converted into morass. The malaria at the same time extended its baneful sway from the coast into the interior of the country. The storms of the barbarian irruptions greatly aggravated the misery. Although the Vandals and Goths are often erroneously held responsible for the destruction of all the great monuments of antiquity, which, on the contrary, *Theodoric the Great* did his utmost to protect, Rome doubtless suffered terribly from having been the scene of their battles and pillagings. In 410 the city was plundered by Alaric, and in 445 by the Vandals, and in 537 it sustained its first siege from the Goths under *Vitiges*. They laid waste the Campagna and cut off all the supplies of water brought to the city by the aqueducts, but the skill of *Belisarius*, and the strength of the walls, particularly those of the Castle of S. Angelo, effectually repelled their attacks on the city. In March 538 they were at length compelled to abandon their designs, after having beleaguered the city for upwards of a year. In December 546, *Totilas*, the king of the Goths, entered Rome, and is said to have found not more than 500 persons within the walls of the devastated city. Belisarius then repaired the walls which had been partially destroyed, and in 547 he sustained a second siege. In 549 the city again fell into the hands of Totilas, but in 552 it was recaptured by Narses and again united with the Byzantine empire. About this period the city was reduced by war, pestilence, and

poverty to a depth of misery which was never again paralleled, except during the absence of the papal court at Avignon. No thorough restoration was possible, for the Byzantine emperors cared nothing for Rome, and in the Lombards arose new enemies to their dynasty in Italy. In 663 *Constans II.* visited Rome, an interval of 306 years having elapsed since it had been entered by a Byzantine emperor, and availed himself of the opportunity to carry off the last remains of the bronze with which the ancient monuments were decorated. In 755 the Lombards under their duke *Aistolf* besieged Rome for two months and ruthlessly devastated the Campagna, which during the preceding interval of peace had begun to wear a more smiling aspect. A lamentation of that period begins thus: —

'Nobilibus quondam fueras constructa patronis,
Subdita nunc servis, heu male Roma ruis;
Deseruere tui tanto te tempore reges,
Cessit et ad Græcos nomen honosque tuus'.

and terminates with the words: —

'Nam nisi te Petri meritum Paulique foveret,
Tempore jam longo Roma misella fores'.

It was in fact the tradition, indelibly attaching to Rome, of the great struggles and victories of Christianity which preserved the city from total destruction. The transformation of heathen into Christian Rome was accompanied by the gradual development of Papacy as the supreme ecclesiastical power in the West. *Leo the Great* (440-461) and *Gregory the Great* (590-604) may be regarded as the chief originators of this scheme of aggrandisement. These prelates and their successors were indefatigable in their efforts to realise their project, and under their auspices, notwithstanding the poverty and misery into which Rome had sunk, new churches and monasteries were constantly springing up among the ruins of the monuments of antiquity, and the last feeble spark of artistic taste which still survived was devoted to the decoration of these buildings. The objects at which they chiefly aimed were independence of Byzantium, the subjection of the Eastern church to the court of Rome, and the conversion of the heathen Germans, the accomplishment of which would materially pave the way for their ulterior ambitious schemes. In 727 the Lombard king *Luitprand* presented Sutri, which had been captured by him, to the pope, this being the first instance of a town being presented to the church, and this gift constituted a basis for the subsequent formation of the States of the Church. In 755, on the invitation of the pope, the Frankish king *Pepin* proceeded to Italy and practically put an end to the Byzantine supremacy. It is not known whether that monarch absolutely made over the Exarchate of Ravenna and the other towns to the representative of St. Peter, or whether he granted them to him as a fief; but it is certain that the temporal power of the popes and their supremacy over Rome dates from the grants made by Pepin to the church. On Christmas Day, in the year 800, *Charlemagne* was

crowned by *Leo III.*, and from that period dates the career of the 'Holy Roman Empire' and the MEDIÆVAL HISTORY of the Roman Catholic Church.

A characteristic of this period is to be found in the numerous, many-storied towers of red brick which contrast so strongly with the monuments of ancient Rome. This style of architecture was developed in the Carlovingian epoch, although most of these towers now extant were not erected before the 12th or 13th century. In still greater numbers sprang up towers of a defensive character, a few only of which, such as the so-called *Torre di Nerone* (p. 172), are still preserved. The forest of towers, belonging to numerous different owners, which reared themselves over the ruins of the mistress of the world, affords at the same time a clue to the character of the whole epoch; for, in spite of the nominal sway exercised over the greater part of Europe by the pope and the emperor, continual feuds raged both at Rome and elsewhere between the temporal and spiritual powers, and between the nobility and the populace. The great monuments of antiquity were now doomed to utter destruction, and their fate is thus described by the historian Gregovorius (iii, 565): — 'Charlemagne had already set the example of carrying off ancient columns and sculptures to adorn his cathedral at Aix-la-Chapelle, and the popes, who regarded the greatest monuments of Rome as the property of the state, possessed neither taste, nor time, nor ability to take measures for their preservation. The plundering of ancient buildings became the order of the day. The priests were indefatigable in transferring antique columns and marbles to their churches; the nobles, and even the abbots, took possession of magnificent ancient edifices which they disfigured by the addition of modern towers; and the citizens established their workshops, rope-walks, and smithies in the towers and circuses of imperial Rome. The fisherman selling his fish near the bridges over the Tiber, the butcher displaying his meat at the theatre of Marcellus, and the baker exposing his bread for sale, deposited their wares on the magnificent slabs of marble which had once been used as seats by the senators in the theatre or circus and perhaps by Cæsar, Mark Antony, Augustus, and other masters of the world. The elaborately sculptured sarcophagi of Roman heroes were scattered in every direction and converted into cisterns, washing-vats, and troughs for swine; and the table of the tailor and the shoemaker was perhaps formed of the cippus of some illustrious Roman, or of a slab of alabaster once used by some noble Roman matron for the display of her jewellery. For several centuries Rome may be said to have resembled a vast lime-kiln, into which the costliest marbles were recklessly cast for the purpose of burning lime; and thus did the Romans incessantly pillage, burn, dismantle, and utterly destroy their glorious old city'.

Leo IV. encircled the 'LEONINE CITY' with a wall, and erected

other useful structures, which indicate a renewed period of prosperity; but the ravages of the Saracens in the city and its environs soon prevented farther progress. When at length these barbarians were finally subdued by *John X.*, the city was repeatedly besieged and captured by German armies during the contest for the imperial supremacy; and subsequently, in consequence of incessant civic feuds, the whole city was converted into a number of distinct fortified quarters, with castellated houses, in the construction of which numerous monuments of antiquity were ruthlessly destroyed for the sake of the building materials they afforded. Every temporary re-establishment of peace was invariably followed by new scenes of devastation, as when the senator *Brancaleone* dismantled no fewer than 150 of the strongholds of the warlike nobles.

The constantly increasing civic and national dissensions at length compelled *Clement V.* in 1309 to transfer the seat of the pontifical government to Avignon, where it remained till 1377, whilst Rome was successively governed by Guelphs and Ghibellines, Neapolitans and Germans, Orsini's and Colonna's, and for a brief period (1347) *Cola di Rienzi* even succeeded in restoring the ancient republican form of government. This was an epoch of the utmost misery, when poverty, war, and disease had reduced the population to less than 20,000 souls.

A more happy era was inaugurated by the return of *Gregory IX.* to the city. After the termination of the papal schism (1378-1417), the new development of the city progressed rapidly, aided by the vast sums of money which flowed into the papal coffers, and by the revival of taste for art and science promoted by *Nicholas V.*, *Julius II.*, *Leo X.*, and others. In 1527 the city was fearfully devastated by the troops of Charles of Bourbon; but it gradually recovered from the blow, its population again increased, and many churches and palaces were restored or re-erected by the popes, their cardinals, and favourites, especially during the pontificate of *Sixtus V.* (1585-90), to whom modern Rome is chiefly indebted for its characteristic features. In 1798 a republic was established for a short period at Rome, and from 1809 to 1814 the city was under the supremacy of France. A republican form of government was again declared in 1849, in consequence of the events of the previous year, but on 12th April, 1850, Pius IX. was restored by the French. The city was then garrisoned by 15,000 French troops, who were withdrawn in December 1866, in accordance with the convention of 15th Sept., 1864; but they were recalled after the Garibaldian hostilities of 1867, and were quartered in the environs until the breaking out of the Franco-Prussian war of 1870. On 20th Sept. of that year the Italian troops marched into the city, after a bombardment of five hours. The States of the Church are now incorporated with the kingdom of Italy, of which Rome is once more the capital.

CHRONOLOGICAL TABLE.

B.C.	Rom. Emp.	Popes †.	A.D.	Rom. Emp.	Popes.
44	Julius Cæsar murdered.			Balbinus.	
			238	Gordian III.	
28	Cæsar Octavianus Augustus.		244	Philip the Arabian.	
A.D.			249	Decius.	
14	Tiberius.		251	Gallus and Volusianus.	Cornelius, 251.
37	Caligula.				
41	Claudius.	St. Peter, 42.	252		Lucius I., 252.
54	Nero.		253	Æmilianus.	Stephen I., 254.
67		Martyrdom of St. Peter.		Valerianus.	
			257		Sixtus II., 257.
68	Galba.	Linus, 67.	259		Dionysius, 259.
69	Otho.		263	Gallienus.	
	Vitellius.		268	Claudius II.	Felix I.
69	Vespasian.		270	Aurelian.	
78		Cletus, 78.	275	Tacitus.	
79	Titus.	Clement, 90.	275	Florianus.	Eutychianus.
81	Domitianus.		276	Probus.	
91			282	Carus.	
96	Nerva.		282	Carinus and Numerianus.	
98	Trajan.	Anacletus.			
100		Euaristus.	283		Cajus.
109		Alexander I.	284	Diocletian.	
117	Hadrian.		296		Marcellinus.
119		Sixtus I.	306	Constantius Chlorus and Maximianus Galerius.	
128		Telesphorus.			
138	AntoninusPius				
139		Hyginus.			
142		Pius I.	306	Constantine the Great (sole Emp. 324-337).	
161	Marcus Aurelius.	Anicetus.			
168		Soter.			
177		Eleutherus.	308	Maximin II.	Marcellus I.
180	Commodus.			Licinus.	
190		Victor I., 185.		Maxentius.	
193	Pertinax.		310		Eusebius.
	Didius Julianus.		311		Melchiades.
			314		Sylvester I.
193	Septimius Severus.		336		Marcus.
			337	Constantine II.	Julius I.
211	Caracalla (Geta d. 212.)			Constantius.	
				Constans.	
202		Zephyrinus, 198.	352		Liberius.
217	Macrinus.		361	Julian.	
218	Heliogabalus.	Calixtus I., 217.	363	Jovian.	
222	Alexander Severus.		364	Valentinian I. and Valens. (Division of the Empire.)	
223		Urban I., 222.			
230		Pontianus, 230.			
235	Maximinus.	Anterus, 235.			
236		Fabianus, 236.			
238	Gordian I. and II. Maximus		366		Damasus I.
			367	Gratian.	
			375	Valentinian II.	

† The dates of the popes down to Constantine are uncertain, having been handed down by vague tradition only.

A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
379	Theodosius.		640		Severinus.
383	Arcadius.				John IV.
385			642		Theodorus I.
395	Honorius †.	Siricius.	649		St. Martin I.
397			655		St. Eugene I.
401		Anastasius I.	657		St. Vitalianus.
417		Innocent I.	672		Adeodatus.
418			676		Donus I.
422		Zosimus.	678		St. Agathus.
425	Valentinian III	Boniface I.	682		St. Leo II.
432			684		St. Benedict II.
440		Cœlestinus I.	685		John V.
455	Petronius Maximus	Sixtus III.	686		Conon.
455	Avitus	Leo I., the Great.	687		St. Sergius I.
475	Leo and Majorianus.		701		John VI.
	Lib. Severus.		705		John VII.
	Anthemius.		708		Sisinnius.
	Olybrius.	Hilarius.			Constantinus.
	Glycerius.	Simplicius.	715		St. Gregory II.
	Julius Nepos.		731		St. Gregory III.
475	Romulus Augustulus.		741		St. Zacharias.
476	End of the W. RomanEmpire		752		Stephen II.
			757		St. Paul I.
483		Felix II.	768		Stephen III.
492		Gelasius.	772		Hadrian I.
496		Anastasius II.	795		St. Leo III.
498		Symmachus.		*Rom. Emp. of Germ. orig.*†††	
514		Hormisdas.	800	Charlemagne.	
523		John I.	814	Louis the Pious.	
526		Felix III.	816		Stephen IV.
530		Boniface II ††.	817		St. Paschalis I.
532		John II.	824		Eugene II.
535		St. Agapitus I.	827		Valentinus.
536		St. Silverius.			Gregory IV.
538		Vigilius.	843	Lothaire.	
555		Pelagius I.	844		Sergius II.
560		John III.	847		St. Leo IV.
574		Benedict I.	855	Louis II.	Benedict III.
578		Pelagius II.	858		St. Nicholas I.
590		St. Gregory I. the Great.	867		Hadrian II.
			872		John VIII.
604		Sabinianus.	876	Charles the Bald.	
607		Boniface III.	882		Martin II.
608		S. Boniface IV.	884	Charles the Fat.	Hadrian III.
615		Deusdeditus.			
619		Boniface V.	885		Stephen V.
625		Honorius I.	887	Arnulf.	

† From 395, the year of the death of Theodosius, the division of the Empire became permanent; in the above table the Emperors of the W. Roman Empire only are enumerated.

†† Thus far all the popes have been canonised.

††† The names of a few English sovereigns, especially those who appear most prominently in papal history, have been added to this column to facilitate realisation of contemporary history.

A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
891		Formosus.	1124		Honorius II.
896	[Alfred the Great of England, 871-901.]	Boniface VI.	1125	Lothaire of Saxony.	
		Stephen VI.			
897		Romanus I.	1130		Innocent II.
898		Theodorus II.			
		John IX.	1138	Conrad III. of Hohenstaufen.	
900	Louis the Child.	Benedict IV.			
903		Leo V.	1143		Cœlestine II.
		Christophorus.	1144		Lucius II.
904		Sergius III.	1145		Eugene III.
911		Anastasius III.	1152	Frederick I. Barbarossa.	
912	Conrad I.				
913		Landonius.	1153		Anastasius IV.
914		John X.	1154	[Henry II. of England, 1154 -1189.]	Hadrian IV.
919	Henry I.		1159		Alexander III.
928		Leo VI.	1181		Lucius III.
929		Stephen VII.	1185		Urban III.
931		John XI.	1187		Gregory VIII.
936	Otho I.	Leo VII.	1187		Clement III.
939		Stephen VIII.	1190	Henry VI.	
942		Martin III.	1191		Cœlestine III.
946		Agapetus II.	1198	Otho IV.	Innocent III.
956		John XII.		[Richard Cœur de Lion, 1189 -1199.]	
964		Leo VIII.			
		Benedict V.			
965		John XIII.	1215	Frederick II.	
972		Benedict VI.	1216		Honorius III.
974	Otho II.	Donus II.	1227		Gregory IX.
975		Benedict VII.	1241		Cœlestine IV.
983	Otho III.	John XIV.	1243		Innocent IV.
985		John XV.	1250	Conrad IV.	
996		Gregory V.	1254	Interregnum.	Alexander IV.
999		Sylvester II.	1261		Urban IV.
1002	Henry II.		1265		Clement IV.
1003		John XVII.	1271		Gregory X.
		John XVIII.	1273	Rudolph of Hapsburg.	
1009		Sergius IV.			
1012		Benedict VIII.	1276		Innocent V.
1024	Conrad II.	John XIX.		[Edward I. of England, 1272 -1307.]	Hadrian V.
1033		Benedict IX.			John XX. or XXI.
1039	Henry III.		1277		Nicholas III.
1046		Gregory VI.	1281		Martin IV.
		Clement II.	1285		Honorius IV.
1048		Damasus II.	1288		Nicholas IV.
1049		St. Leo IX.	1290	Albert I. and Adolph of Nassau.	
1055		Victor II.			
1056	Henry IV.				
1057		Stephen IX.			
1058	[William the Conqueror, 1066-1087.]	Nicholas II.	1292		St. Cœlestine V.
1061		Alexander II.	1294		Boniface VIII.
1073		Gregory VII. Hildebrand.	1303		Benedict XI.
			1305		Clement V.
1086		Victor III.	1308	Henry VII. of Luxembourg.	
1088		Urban II.			
1099		Paschalis II.	1314	Louis of Bavaria and Frederick of Austria.	
1106	Henry V.				
1118		Gelasius II.			
1119		Calixtus II.			

A.D.	Rom. Emp.	Popes.
1316	[Edward III. of	John XXII.
1334	England, 1327	Benedict XII.
1342	-1377.]	Clement VI.
1346	Charles IV. of Luxembourg.	
1352		Innocent VI.
1362		Urban V.
1370		Gregory XI.
1378	Wenzel.	Urban VI.
1389		Boniface IX.
1400	Rupert of the Palatinate.	
1404		Innocent VII.
1406		Gregory XII.
1409		Alexander V.
1410	Sigismund.	John XXIII.
1417	[Henry V. of England, 1413	Martin V.
1431	-1422.]	Eugene IV.
1438	Albert II.	
1440	Frederick III.	
1447		Nicholas V.
1455	[Henry VI. of	Calixtus III.
1458	England, 1422 -1461.]	Pius II. (Æneas Sylvius, Siena).
1464		Paul II.
1471		Sixtus IV. (Francis della Rovere of Savona).
1484	[Henry VII. of England, 1485 -1509.]	Innocent VIII. (Joann. B. Cibo of Genoa).
1492		Alexander VI. (Roder. Borgia).
1493	Maximilian I.	
1503	[Henry VIII. of England, 1509 -1547.]	Pius III. (Francis Piccolomini of Siena).
1503		Julius II. (Julian della Rovere).
1513		Leo X. (John de' Medici).
1519	Charles V.	
1522		Hadrian VI. (of Utrecht).
1523		Clement VII. (Julius Medici).
1534		Paul III. (Alexander Farnese).
1550	[Mary I. of England, 1553 -1558.]	Julius III. (Joan. Maria de Monte).
1555		Marcellus II.
		Paul IV. (Gian Pietro Caraffa of Naples).
1558	Ferdinand I.	
1559	[Elizabeth of England, 1558 -1603.]	Pius IV. (Joan. Angelus Medici of Milan).
1564	Maximilian II.	
1565		St. Pius V. (Ghislieri of Piedmont).
1572		Gregory XIII. (Ugo Buoncompagni of Bologna).
1576	Rudolph II.	
1585		Sixtus V. (Felix Peretti).
1590		Urban VII. (Giambattista Castagna of Rome).
1590		Gregory XIV. (Nic. Sfondrati of Milan).
1591		Innocent IX. (Giannantonio Facchinetti of Bologna).
1592		Clement VIII. (Hippolyt. Aldobrandini of Florence).
1605	[James I. of England, 1603 -1625.]	Leo XI. (Alexander Medici).
		Paul V. (Camillo Borghese).
1612	Matthias.	
1619	Ferdinand II.	
1621	[Charles I. of England, 1625 -1649.]	Gregory XV. (Alexander Ludovisi).
1623		UrbanVIII. (Maffeo Barberini).
1637	Ferdinand III.	
1644	[Commonwealth and Protectorate, 1649-1660.]	Innocent X. (Giambattista Pamfili).
1655		Alexander VII. (Fabio Chigi of Siena).
1658	Leopold I.	
1667	[Charles II. of England, 1660 -1685.]	Clement IX. (Giul. Rospigliosi).
1670		Clement X. (Emilio Altieri).
1676		Innocent XI. (Benedetto Odescalchi).
1689		Alexander XIII. (Pietro Ottobuoni).
	[William III. and Mary II. of England, 1688-1702.]	

A.D.	Rom. Emp.	Popes.	A.D.	Rom. Emp.	Popes.
1691		Innocent XII. (Ant. Pignatelli).	1775		Pius VI. (Giov. Ang. Braschi).
1700		Clement XI. (Giov. Franc. Albani).	1790	Leopold II.	
1705	Joseph I.		1792	Francis II.	
1711	Charles VI.		1800		Pius VII. (Gregorio Barnaba Chiaramonti of Cesena).
1721		Innocent XIII. (Mich. Ang. de Conti).		[George IV. of England, 1820-1830.]	
	[George II. of		1823		Leo XII. (Annib. della Genga of Spoleto).
1724	England, 1727-1760.]	Benedict XIII. (Vinc. Maria Orsini).	1829		Pius VIII. (Franc. Xav. Castiglione of Cingoli).
1730		Clement XII. (Lorenzo Corsini).			
1740		Benedict XIV. (Prosp. Lambertini).	1831		Gregory XVI. (Mauro Capellari of Belluno).
1742	Charles VII. of Bavaria.		1846		Pius IX. (Giovanni Maria Mastai-Feretti of Sinigaglia).
1745	Francis I.				
1758	[George III. of England, 1760-1820.]	Clement XIII. (Carlo Rezzonico of Venice).	1878		Leo XIII. (Joachim Pecci of Carpineto, b. 2. March 1810, Cardinal 1853. Pope 20. Feb. 1878).
1765	Joseph II.				
1769		Clement XIV. (Giov. Ant. Ganganelli of Rimini).			

Rome is situated (41° 53′ 54″ N. lat., 12° 29″ E. longit., meridian of Greenwich) in an undulating volcanic plain, which extends from Capo Linaro, S. of Cività Vecchia, to the Promontorio Circeo, a distance of about 85 M., and between the Apennines and the sea, a width of 25 M. The city is built on both banks of the Tiber, the largest river in the Italian peninsula, 14 M. from its influx into the Mediterranean. The prospect from one of the hills of Rome — and no city is more replete with ever-varying and delightful views — is bounded towards the E. by the unbroken chain of the Apennines, which rise at a distance of 10 to 20 M. In the extreme N. towers the indented ridge of Soracte (2260 ft.), occupying an isolated position in the plain, and separated by the Tiber from the principal range of the Apennines. Farther E., and still more distant, is the Leonessa group (7257 ft.), which approaches the Central Apennines. Considerably nearer lies the range of the Sabine Mts. The summit at the angle which they form by their abutment on the Campagna is M. Gennaro (4163 ft.), the Lucretilis of Horace; the village at the base is Monticelli (1295 ft.). Farther off, on the slope of the hill, lies Tivoli, recognisable by its villas and olive-gardens. More towards the S., on the last visible spur of the Sabine Mts. (2513 ft.),

is situated Palestrina, the Præneste of antiquity. A depression 4 M. in width only, separates the Apennines from the volcanic Alban Mts, above which a few peaks of the distant Volscian Mts. appear. On the E. spur of the Alban Mts. lies the village of Colonna (1180 ft.). The following villages are Rocca Priora (2359 ft.) and Monte Porzio (1529 ft.); then the town of Frascati (2218 ft.), below the ancient Tusculum. The highest peak of the Alban Mts. is M. Cavo (3130 ft.), once surmounted by a temple of the Alban Jupiter, now by a Passionist monastery. On its slope lies the village of Rocca di Papa (2647 ft.), loftily and picturesquely situated, below which, towards the plain, is the town of Marino (1322 ft.). The village, with the castle farther to the W. on the hill, is Castel Gandolfo; the mountain then gradually sinks to the level of the plain. Towards the W. the sea is visible from a few of the highest points only. On the N. the eye rests on the Janiculus (282 ft.), a volcanic chain of hills approaching close to the river, beyond which the horizon is bounded by mountains also of volcanic formation: towards the sea, to the left, the mountains of Tolfa (2040 ft.), then the heights around the lake of Bracciano with the peak of Rocca Romana (2018 ft.), the Ciminian Forest (now generally called the mountains of Viterbo, 3464 ft.); the nearest point to the right is the crater of Baccano, with the wooded hill of M. Musino (1319 ft.). The plain enclosed by this spacious amphitheatre of mountains, and intersected by the Tiber and the Anio, which descends from Tivoli and falls into the former 1½ M. above Rome, contains a sprinkling of farms and villages, but is far more replete with witnesses of its former greatness and present desolation in the innumerable and extensive ruins which cover it in every direction.

The WALL by which MODERN Rome is surrounded is 14 M. in length, constructed of brick, and on the outside about 55 ft. in height. The greater part of it dates from 271 to 276, having been begun by the Emp. Aurelian, completed by Probus, and subsequently restored by Honorius, Theodoric, Belisarius, and several popes. The city is entered by TWELVE GATES (several of earlier date being now walled up). Of these the most important is the *Porta del Popolo*, whence the grand route to N. and E. Italy issues, afterwards crossing the Tiber by the Ponte Molle, 1½ M. from the city. Receding from the river, follow: *Porta Salara*, *Porta Pia*, *Porta S. Lorenzo* (road to Tivoli), *Porta Maggiore* (to Palestrina), *Porta S. Giovanni* (to Frascati and Albano), *Porta S. Sebastiano* (Via Appia), *Porta S. Paolo* (to Ostia). Then, on the right bank of the Tiber: *Porta Portese* (to Porto), *Porta S. Pancrazio*, *Porta Cavaleggieri*, and *Porta Angelica*.

The **Tiber** reaches Romes after a course of about 216 M., and intersects the city from N. to S. The water is turbid (the '*flavus Tiberis*' of Horace), and rises to a considerable height after continued rain. The average width of the river is about 65 yds. and

its depth 20 ft., but it sometimes rises as much as 30-35 ft., as was the case during the great inundation of 1871. The construction of an artificial channel for the river is projected. The navigation of the river, by means of which the commerce of imperial Rome was carried on in both directions, with transmarine nations as well as with the Italian provinces, is now comparatively insignificant. The Tiber enters the city not far from the base of M. Pincio, and describes three curves within its precincts: the first towards the S.W., skirting the quarter of the Vatican, the second to the S.E., bounding the Campus Martius and terminating at the island and the Capitol, and the third to the S.W., quitting the city by the Aventine.

On the RIGHT BANK of the Tiber lies the more modern and smaller portion of the city. This part is divided into two halves: on the N. the *Borgo* around the *Vatican* and *St. Peter's*, encircled with a wall by Leo IV. in 851 and erected into a separate town; on the S., lying on the river and the slopes of the Janiculus, *Trastevere*, which from a very remote period has formed a tête-de-pont of Rome against Etruria, and was a densely populated suburb in the reign of Augustus. These two portions are connected by the long *Via della Longara*, constructed by Sixtus V. — The banks of the Tiber are connected by means of FIVE BRIDGES: the *Ponte S. Angelo* near the castle of that name, below which the *Ponte Leonino*, a new suspension bridge, crosses from the Longara; then from Trastevere the *Ponte Sisto*; another traverses the island, the portion from Trastevere to the island being called *Ponte S. Bartolommeo*, and thence to the left bank the *Ponte de' Quattro Capi;* finally, below the island, is the *Ponte Rotto*.

The more ancient portion of the city, properly so called, lies on the LEFT BANK, partly in the plain which extends along the river, the ancient Campus Martius, and partly on the surrounding hills. Modern Rome is principally confined to the plain, whilst the HEIGHTS on which the ancient city stood are now to a great extent uninhabited, but have recently again begun to be occupied by houses. These are the far-famed Seven Hills of Rome. The least extensive, but historically most important, is the *Capitoline* (161 ft.), which rises near the Tiber and the island, and at the present day forms to some extent the barrier between ancient and modern Rome. It consists of a narrow ridge extending from S.W. to N.E., culminating in two summits, separated by a depression: on the S.W. point, towards the river, stands the Palazzo Caffarelli, and on that to the N.E., towards the Quirinal, the church of S. Maria in Araceli. Contiguous to the Capitoline, in a N.E. direction, and separated from it by a depression which the structures of Trajan considerably widened, extends the long *Quirinal* (170 ft.). On the N. a valley, in which the Piazza Barberini is situated, separates the Quirinal from the *Pincio* (164 ft.), which, as its ancient appellation

'collis hortorum' indicates, was occupied by gardens, and not regarded as a portion of the city. To the E. of the Quirinal, but considerably less extensive, rises the *Viminal* (177 ft.). Both of these may be regarded as buttresses of the third and more important height, the *Esquiline* (246 ft.), which, forming the common basis of these two, extends from the Pincio on the N. to the Cælius. Its distinguishing feature with regard to modern Rome is the conspicuous church of S. Maria Maggiore; with regard to ancient Rome, S. Pietro in Vincoli and the ruins of the Thermae of Titus, where it approaches the Quirinal, Palatine, and Cælius. To the S. E. of the Capitoline, in the form of an irregular quadrangle, rises the isolated *Palatine* (165 ft.), with the ruins of the palaces of the emperors, and on the low ground between these hills lies the ancient Forum. Farther S., close to the river, separated from the Palatine by the depression in which the Circus Maximus extended, is the *Aventine* (151 ft.), with the churches of S. Sabina, S. Balbina, etc. Finally, to the E. of the latter, the long-extended *Caelius* (161 ft.), with S. Gregorio and S. Stefano Rotondo; in the low ground between the Cælius, Palatine, and Esquiline is situated the Colosseum; farther E., by the city-wall, between the Cælius and Esquiline, is the Lateran.

By far the greater portion of the area enclosed by the walls, which was inhabited during the imperial period by $1^1/_2$-2 million souls, is now untenanted. On the Palatine, Aventine, Cælius, Esquiline, and the whole of the region immediately within the walls, streets once densely peopled are now replaced by the bleak walls of vineyards. The MODERN CITY is divided into two halves by the *Corso*, or principal street, which runs from N. to S., from the Porta del Popolo to the Piazza di Venezia in the vicinity of the Capitoline. The E. half, at the base and on the ridge of the Pincio and Quirinal, presents a modern aspect, and is the principal resort of strangers. The W. half, on the bank of the Tiber, consists of narrow and dirty streets, occupied by the humbler classes.

Population. According to the last census, 31st Dec. 1871, Rome contained 244,484 inhabitants (now about 285,000), of whom 29,000 were temporary Italian residents and 5687 soldiers. Of these 115,767, including children, could neither read nor write. There were 1428 secular clergymen, 2175 monks (of whom 179 only were natives of Rome), 1824 nuns; 232,665 Roman Catholics, 3798 Protestants, 4619 Jews, and 3402 professors of other creeds. The monasteries covered one-seventh of the area occupied by buildings, and one-eighth of the remainder of the area of the city also belonged to them. One-third of the area in secular hands belonged to various corporations, one-third was held by the municipality in trust for public purposes, and the remaining third was the private property of individuals.

The following description of Rome is arranged in accordance

with a division of the city into five principal quarters, the extent of which is marked on the clue-map at the end of the Handbook. Each of these quarters possesses monuments which in many respects impart to it a distinctive character of its own, though of course numerous monuments of all periods are scattered throughout the city.

I. Strangers' Quarter and Corso, which constitute modern Rome, and are the chief centre of business.

II. The Quirinal, *Viminal*, *and Esquiline Hills*, to the E., covered with houses in ancient times, but until recently quite uninhabited.

III. Rome on the Tiber, the closely packed and tortuous city of the middle ages, the abode of the poorer classes.

IV. Ancient Rome, to the S., mostly uninhabited, but containing the most important monuments of antiquity.

V. The Right Bank of the Tiber, including the Vatican, St. Peter's, the Longara, and Trastevere.

Lastly, we add a description of the *Catacombs*, to which a separate paragraph is devoted.

I. Strangers' Quarter and Corso.

The N. entrance to Rome is formed by the **Porta del Popolo** (Pl. I, 15), not far from the Tiber, through which, before the construction of the railroad, most visitors approached the Eternal City. The gate was constructed in 1561 by *Vignola*, and the side towards the town embellished by Bernini in 1655, on the occasion of the entry of Queen Christina of Sweden. Two side-portals are at present being added. The gate is named after the adjoining church of S. Maria del Popolo (see below), opposite to which are the *Barracks of the Carabinieri*. — Outside the gate, on the right, is the Villa Borghese, see p. 161. — Within the gate extends the handsome ***Piazza del Popolo** (Pl. I, 15, 18), adorned with an *Obelisk* between four water-spouting lionesses, which was brought by order of Augustus from Heliopolis, after the defeat of Antony, placed in the Circus Maximus, and, according to the inscription, dedicated to the Sun. It was removed to its present position by order of Sixtus V. in 1589. The shaft is 78 ft. in height, and the whole monument with the pedestal and cross 118 ft.

Towards the W. the Piazza is bounded by an arched wall with figures of Neptune and Tritons, opposite which is a similar structure adorned with Roma between the Tiber and the Anio. On each side of the latter is an approach to the *Pincio* (p. 142).

Three streets diverge from the piazza on the S.: to the right the *Via di Ripetta* (p. 187), parallel with the river; in the centre the *Corso* (p. 146); and to the left the *Via del Babuino*, leading to the Piazza di Spagna (p. 144). — Between the two latter streets

stands the church of *S. Maria in Monte Santo*, adjacent to which, on the right, is that of *S. Maria de' Miracoli*, both dating from the latter half of the 17th cent., with domes and vestibules, designed by Rinaldi, and completed by Bernini and Fontana.

***S. Maria del Popolo,** said to have been founded by Paschalis II. in 1099 on the site of the tombs of the Domitii, the burial-place of Nero which was haunted by evil spirits, was entirely re-erected by *Baccio Pintelli* under Sixtus IV. in 1477, and the interior afterwards decorated by *Bernini* in the rococo style. It consists of nave, aisles, transept, and octagonal dome, and contains numerous works of art, in particular several handsome monuments of the 15th cent. (The sacristan shows the choir and chapels; fee ½ fr.)

Right Aisle. The 1st Chapel, formerly *della Rovere*, now *Venuti*, was painted by *Pinturicchio:* *altar-piece, Adoration of the Infant Christ; in the lunettes, life of St. Jerome. On the left, the tomb of Cardinal della Rovere, right, that of Cardinal di Castro. In the 2nd Chapel: Assumption of Mary, altar-piece by *C. Maratta*. 3rd Chapel, painted by *Pinturicchio:* above the altar, Madonna with four angels; on the left, Assumption of the Virgin; in the lunettes, scenes from the life of Mary; in the predelle representations of martyrs in grisaille; on the right, tomb of Giov. della Rovere (d. 1483); on the left, recumbent bronze figure of a bishop. In the 4th Chapel marble-sculptures of the end of the 15th cent. above the altar: St. Catharine between St. Antony of Padua and St. Vincent; right, tomb of Marcantonio Albertoni (d. 1485); left, that of the Cardinal of Lisbon (d. 1508).

Right Transept. On the right, tomb of Cardinal Podocatharus of Cyprus. Near it is a door leading into a passage, at the end of which is the sacristy, containing the former *canopy of the high-altar of Alexander VI. of the year 1492, with an ancient Madonna of the Sienese school and the beautiful monuments of (l.) Archbishop Rocca (d. 1482), and (r.) Bishop Gomiel.

Left Aisle. In the 1st Chapel, on the left and right of the altar, two ciboria of the 15th cent.; left, tomb of Card. Ant. Pallavicini (erected 1507). By a pillar near it the rococo monument of a Princess Chigi, by *Posi* (1771). The *2nd Chapel was constructed under the direction of Raphael by *Agostino Chigi* in honour of St. Mary of Loreto; on the vaulting of the dome eight *mosaics by *Aloisio della Pace* (1516), from Raphael's cartoons, the Creation of the heavenly bodies: the sun, the moon, Mercury, Venus, Mars, Jupiter, and Saturn, who, conducted by angels, perform the circuit of the universe; in the lantern an emblem of God the Father, surrounded by angels; altar-piece, Nativity of the Virgin, by *Sebastiano del Piombo*, the other pictures by *Salviati*. Bronze relief at the altar, Christ and the Samaritan woman, by *Lorenzetto;* in the niches four statues of prophets: at the altar (l.) *Jonah, by *Raphael*, and (r.) Habakkuk, by *Bernini;* at the entrance, (l.) Daniel, by *Bernini*, and (r.) Elijah by *Lorenzetto*, designed by *Raphael*.

In the Left Transept the tomb of Cardinal Bernardino Lonati (15th cent.).

In the Choir *ceiling-frescoes by *Pinturicchio:* Madonna, the Four Evangelists, and the Four Fathers of the church, Gregory, Ambrose, Jerome, and Augustine. Beneath are the *tombs of the cardinals Girolamo Basso and Ascanio Sforza by *Andrea Sansovino*, erected by order of Julius II. The same pope is said to have caused the two fine stained glass windows to be executed by *Claudius* and *William of Marseilles*.

The church gives a title to a cardinal. In the adjacent Augustinian monastery Luther resided during his visit to Rome.

If we ascend the Pincio by the approaches above named (the gates are closed one hour after Ave Maria), we observe in the first circular space two columns (*columnae rostratae*), adorned with the

prows of ships, from the temple of Venus and Roma (p. 232); in the niches three marble statues, and above them captive Dacians, imitations of antiques. Beyond these, farther up, a large relief. Halfway up stands a large antique granite basin with a fountain.

The ***Pincio** (Pl. I, 18), the *collis hortorum*, or 'hill of gardens', of the ancients, probably derived its name of *Mons Pincius* from a palace of the Pincii situated here in the later period of the empire. Here were once the celebrated gardens of Lucullus, in which Messalina, the wife of Claudius, afterwards celebrated her orgies. A vineyard belonging to the monastery of S. Maria at the foot of the hill was converted by *Valadier*, during the Napoleonic régime, into beautiful pleasure-grounds, the Passeggiata of Rome. This is a fashionable drive in the evening, when the visitors to the grounds frequently pay and receive visits in their carriages, presenting a gay and characteristic scene which the traveller should not omit to see. A military band generally plays here on Sundays and Thursdays (but the days are sometimes changed), two hours before sunset, attracting a large audience of all classes. The walks are shaded by plantations and groups of trees, and, on the suggestion of Mazzini in 1849, adorned with busts of celebrated Italians, to which recently many additions have been made. — The projecting terrace at the summit (151 ft.), on which an *Equestrian Statue of Victor Emanuel* has lately been erected, commands a magnificent *View of modern Rome.

*View. Beyond the Piazza del Popolo with the buildings above described, on the opposite bank of the Tiber, rises the huge pile of St. Peter's, contiguous to which is the Vatican to the right, and near it the city-wall. Of the chain of hills which here bound the horizon, the point planted with cypresses to the right, where to the right the yellow Villa Mellini is situated, is Monte Mario; more to the left, the white building of the new Tivoli. To the left of St. Peter's, close to the Tiber, which, however, is not visible from this point, is the round castle of S. Angelo, so called from the bronze angel by which it is surmounted. The pine-grove on the height to the left of the castle belongs to the Villa Doria-Pamfili. Farther to the left, on the height, the façade of the Acqua Paola, adorned with a cross. Between the spectator and the river is a labyrinth of houses and churches. The following points will serve as landmarks. The two nearest churches are: that with the two towers to the right, S. Giacomo in the Corso, that with the dome to the left, S. Carlo in the Corso; between the two appears the flat dome of the Pantheon, beyond which a part of the Campagna is visible. To the left of this, on the height in the extreme distance, rises the long, undecorated side of a church, behind which a tower appears: the church is S. Maria in Aracœli, and the tower belongs to the senatorial palace on the Capitoline hill. On the right side of the Capitol lies the Palazzo Caffarelli (residence of the German ambassador), in front of which the upper portion of the column of M. Aurelius in the Piazza Colonna is visible. Adjacent to the Capitoline, on the left, is the bright-looking Villa Mills (now a nunnery), shaded by cypresses, on the Palatine. Farther to the left a low brick-built tower on the Quirinal, the so-called Torre di Nerone. To the extreme left, and less distant, is the extensive royal palace on the Quirinal.

The N. side of the Pincio is supported by lofty walls, opposite which are the well-planted grounds of the Villa Borghese. On the E. side we obtain a view of a large fragment of the city wall. In a

small round space near the middle of the hill, where there is a *Café*, rises the *Obelisk*, which Hadrian once erected in Egypt to the memory of Antinous. It was afterwards brought to Rome, and erected here in 1822.

Proceeding in a S. direction, we leave the Pincio grounds by a gate (closed one hour after sunset), before reaching which we observe to the left the white Villa Medici with its two corner-turrets, now the seat of the Académie Française; in front of it is an avenue of evergreen-oaks and a fountain, whence a celebrated view of St. Peter's, most striking towards evening or by moonlight, is obtained.

The **Villa Medici** (Pl. I, 18), erected in 1540 by *Annibale Lippi* for Cardinal Ricci da Montepulciano, came into possession of Cardinal Alessandro de' Medici about 1600, and subsequently into that of the grand-dukes of Tuscany. In 1801 the French transferred thither the seat of their academy of art, founded by Louis XIV. The entrance to the garden, to which visitors are readily admitted, is by the gate to the left, or by the staircase to the right in the house (5-6 soldi).

Ancient reliefs have been built into the walls of the tastefully decorated façade of the villa next to the garden. The right wing contains a COLLECTION OF CASTS (open daily, except Saturdays, 8-12, and in the afternoon till near sunset), comprising many from statues, etc., not preserved at Rome, e. g. from the Parthenon of Athens, and the museum of the Louvre, which are valuable in the history of art. Adjoining the wing is a terrace, the front-wall of which is adorned with casts. We then enter by a side-door, opposite the museum of casts, which if closed will be opened by the porter (25 c.), and ascending, traverse the oak-grove in a straight direction to the right. We next ascend 60 steps to the *BELVEDERE, whence a charming panorama is enjoyed.

On the N. the shady pleasure grounds of the Villa Medici are bounded by the Pincio. Most of the statues with which they are embellished are modern.

The street passing the front of the Academy ends in the PIAZZA DELLA TRINITÀ, where to the left rises the church of SS. Trinità de' Monti. The *Obelisk* in front of it, a conspicuous object from many points, is an ancient imitation of that in the Piazza del Popolo, and once adorned the gardens of Sallust.

SS. Trinità de' Monti (Pl. I, 20), erected by Charles VIII. of France in 1495, and plundered during the French Revolution, was restored by *Magri* in 1816 by order of Louis XVIII. The church is open on Sundays only before 9 a. m., and in the evening during Vespers (1 hr. before Ave Maria), when the nuns, for whom Mendelssohn once expressly composed several pieces, perform choral service with organ-accompaniment. When the door is closed, visitors ascend a side-stair on the left, and ring at a door protected by a roof.

LEFT, 1st Chapel: Cast of the Descent from the Cross, by *Achtermann*. 2nd Chapel: an altar-piece al fresco, *Descent from the Cross, by *Daniel da Volterra*, master-piece of the artist (much injured and freely restored); the excellence of the drawing and composition is attributed to the assistance of Michael Angelo. 3rd Chapel: Madonna, altar-piece by *Veit*. 4th Chapel: St. Joseph, by *Langlois*. 6th Chapel: Christ, the Wise and Foolish

Virgins, and Return of the Prodigal, an altar-piece by *Seitz*. — RIGHT, 3rd Chapel: Assumption of the Virgin, *Dan. da Volterra*. 5th Chapel: Presentation in the Temple, Adoration of the Magi, Adoration of the Shepherds, a work of the school of Raphael. 6th Chapel: Resurrection, Ascension, Descent of the Holy Ghost, school of Perugino. — In the TRANSEPT, which is supported by Gothic arches, paintings by *Perino del Vaga* and *F. Zuccaro*.

The convent connected with the church has been occupied by the Dames du Sacré Cœur (teachers of girls) since 1827.

We quit the piazza to the left by the *Via Sistina*, which leads in 5 min. to the Piazza Barberini (p. 164), and in 20 min. more to S. Maria Maggiore (p. 178). To the right is the small *Via Gregoriana*, which after 3 min. is intersected by the Via Capo le Case (p. 163).

No. 64 in the Via Sistina, immediately to the right, is the **Casa Zuccari,** once the property of the family of the artists of that name (marked by a memorial tablet in 1872; paintings by Federigo Zuccaro on the ground-floor). At the beginning of the present century the house was occupied by the Prussian consul Bartholdy (whence it is frequently named *Casa Bartholdy*), who caused one of the apartments to be adorned with *FRESCOES from the history of Joseph by the most celebrated German artists then at Rome. (The house being a private dwelling, the hour for seeing the frescoes is frequently changed. Enquiry should therefore be made of the porter; 1 fr.)

On the long window-wall: left, *Overbeck*, Joseph sold; right, *Veit*, Joseph and Potiphar's wife. On the short window-wall: *Cornelius*, Recognition of the brethren. In the lunette above: **Overbeck*, The Seven lean Years. On the second long wall: left, Joseph's interpretation of the dreams in prison; right, the Brethren bringing Jacob the bloody coat, both by *W. Schadow*. On the second short wall: *Cornelius*, Joseph's interpretation of Pharaoh's dream; in the lunette above, **Veit*, The Seven Years of Plenty. The two allegorical representations are among the finest creations of modern German art.

The long *Scala di Spagna*, which descends from S. Trinità by 125 steps, was constructed by Specchi and de Sanctis in 1721-25, and was formerly a favourite resort of beggars, who are now dispersed over the whole city. Models for artists with their picturesque costumes frequent its vicinity, especially towards evening.

The **Piazza di Spagna** (Pl. I, 17; 82 ft.), the centre of the strangers' quarter, is surrounded by hotels and attractive shops. At the foot of the steps is *La Barcaccia* (barque), a tasteless fountain by Bernini. Towards the N. the *Via del Babuino*, in which there are also many hotels, leads to the Piazza del Popolo (see p. 140). In the S. prolongation of this long piazza rises the *Column of the Immacolata* (Pl. I, 20, *1*), erected by Pius IX. in honour of the 'Immaculate Conception of the Virgin', a doctrine promulgated for the first time in 1854; on the summit of the cipolline column stands the bronze statue of Mary; beneath are Moses, David, Isaiah, and Ezekiel.

At the S. extremity of the piazza is the *Collegio di Propaganda Fide* (Pl. I, 19, *16*), founded in 1662 by Gregory XV., and extended by his successor Urban VIII. (whence '*Collegium Urbanum*'),

an establishment for the propagation of the Roman Catholic faith, in which pupils of many different nationalities are educated as missionaries. The printing-office of the college was formerly celebrated as the richest in type for foreign languages. — On the right is the palace of the Spanish ambassador, whence the piazza derives its name. Near the column of the Immacolata, to the left, is the small *Piazza Mignanelli.*

Immediately opposite the Scala di Spagna is the VIA DE' CONDOTTI, with its numerous shops of jewellery, mosaics, antiquities, photographs, etc. It terminates in the Corso, opposite the spacious Palazzo Ruspoli (p. 147).

From the Piazza di Spagna, in a S.E. direction, to the left of the Propaganda, runs the *Via de' Due Macelli*, and to the right the VIA DI PROPAGANDA. If we follow the latter, we reach the church of **S. Andrea delle Fratte** (Pl. I, 19) at the corner of the *Via di Capo le Case*, the next transverse street (p. 163). It was erected under Leo XI. by *La Guerra;* the unsightly dome and campanile are by *Borromini;* the façade was added in 1826 by *Valadier* in consequence of a bequest by Cardinal Consalvi.

The pictures in the INTERIOR are poor works of the 17th cent.: the two angels by the tribune, by *Bernini*, were originally destined for the bridge of S. Angelo. In the 2nd Chapel on the right is (on the right side) the monument of Lady Falconet by *Miss Hossmer;* on the last pillar to the right, in front of the aisle, the monument of the artist R. Schadow by *E. Wolff.* In the 3rd Chapel to the left, by the right wall, is the tomb of Angelica Kauffmann. The Danish archæologist Zoëga and a converted prince of Morocco are also interred in this church.

At the extremity of the *Via di S. Andrea delle Fratte* we enter the narrow VIA DEL NAZZARENO to the left. On the left is the *Collegio Nazzareno* (in the court several ancient statues), founded by Card. Tonti (1622) for the education of destitute boys. Opposite is the *Pal. del Bufalo.* Then, to the left, the Via dell' Angelo Custode (in which, immediately to the right, is the small church of *SS. Angeli Custodi*) and the Via del Tritone lead direct to the Piazza Barberini (p. 164).

We turn to the right into the VIA DELLA STAMPERIA, so called from the ex-papal *Printing-Office* situated in it (right). Adjacent to the latter is the extensive royal Engraving Institute (*Regia Calcografia*, p. 110), with warehouse, where the office of the *Minister of Commerce* is also now established. No. 4 is the entrance to the German *Artists' Association.*

We now reach the ***Fontana di Trevi** (Pl. I, 19), which vies in magnificence with the Acqua Paola. It is erected on the side-wall of the Palazzo Poli, and was completed from a design by *Niccolò Salvi* in 1762; in the central niche Neptune, by *Pietro Bracci*, at the sides Health (left) and Fertility (right); in front of these is a large stone basin.

The ancient *Aqua Virgo*, now *Acqua Vergine*, which issues here, was

conducted by M. Agrippa from the Campagna, chiefly by a subterranean channel 14 M. in length, to supply his baths at the Pantheon (p. 197), in B. C. 27. It enters the city by the Pincio, not far from the Porta del Popolo. Tradition ascribes the name to the fact of a girl having once pointed out the spring to a thirsty soldier. The fountain was restored by Hadrian I. and Nicholas V. among other popes. In 1453 the latter conducted hither the main stream of the aqueduct, and the fountain then exchanged its ancient name for its present name of Trevi (a corruption of 'Trivio'), which it derives from its three outlets. This aqueduct yields per day upwards of 13 million cubic feet of water, which is according to many the best in Rome. The fountains in the Piazza di Spagna, the Piazza Navona, and the Piazza Farnese are also supplied from the same source. At ancient arch of this aqueduct, with an inscription to the effect that it was restored by the Emp. Claudius, is still to be seen at No. 12, Via del Nazzareno, in the court.

On quitting Rome, the superstitious partake of the water of this fountain, and throw a coin into the basin, in the pious belief that their return is thus ensured.

Opposite to this fountain is the church of *SS. Vincenzo ed Anastasio* (Pl. I, 19, 3), erected in its present form, with a degraded façade, by the well-known Card. Mazzarini.

The Via di S. Vincenzo terminates in the Via della Dataria (left), which leads to the Quirinal (p. 170). The busy *Via delle Muratte* leads to the right from the Fontana Trevi to the Corso.

The Corso.

The ***Corso**, which corresponds with the ancient *Via Flaminia* leading from the Capitol, extends from the Piazza del Popolo (p. 140), between the Via di Ripetta and Via del Babuino, to the Piazza di Venezia, and is now the principal street of Rome, with numerous shops, and enlivened, especially towards evening, by crowds of carriages and foot-passengers. The Carnival is celebrated here, and the whole street is then thickly strewn with puzzolana earth for the horse-races, the horses starting from the Piazza del Popolo. From the Piazza del Popolo to the Via Condotti is a distance of 750 yds., thence to the Piazza Colonna (p. 148) 520, and thence to the Piazza di Venezia 610 yds., i.e. a total distance of 1880 yds., or upwards of a mile. From each side diverge numerous streets and lanes, which to the right lead to the crowded purlieus on the bank of the Tiber, and to the left to the now partially uninhabited hills of the city.

The first part of the street as far as the Piazza S. Carlo is less frequented than the other portions. No. 518, to the right between the first and second transverse streets, is the *Pal. Rondinini* (Pl. I, 17, 18), the court of which contains an unfinished Pietà by *Michael Angelo*. No. 18, the house opposite the palace, was once inhabited by *Goethe;* inscription: 'In questa casa immaginò e scrisse cose immortali Wolfgango Goethe. Il Comune di Roma a memoria del grande ospite pose 1872'.

On the right, beyond the third transverse street, stands the church of *S. Giacomo in Augusta*, or *degli Incurabili* (Pl. I, 17, 2),

with a façade by C. Maderna. It belongs to the adjoining surgical hospital, which extends as far as the Via Ripetta and accommodates 340 patients (founded 1338, enlarged 1600). Nearly opposite, on the left, is the small Augustinian church of *Gesù e Maria* (Pl. I, 17, *4*), with façade by Rinaldi. — In the Via de' Pontefici, the third transverse street from this point to the right, is the Mausoleum of Augustus (p. 187).

The Piazza S. Carlo is next reached. Here, on the right, is **S. Carlo al Corso** (Pl. I, 17), the national church of the Lombards, and the resort of the fashionable world, with a tasteless façade. It was erected in the 17th cent. by the two *Lunghi* and *Pietro da Cortona*.

The ceiling-paintings of the Interior are by *Giacinto Brandi*. At the high-altar is one of the finest works of *Carlo Maratta:* the Virgin recommending S. Carlo Borromeo to Christ (the heart of the saint is preserved under the altar). The chief festival of the church is celebrated on 4th Nov.

On the opposite side, the *Via Carrozza*, and farther on the *Via de' Condotti* diverge to the left to the Piazza di Spagna (p. 144); while the prolongation of the latter to the right, the *Via della Fontanella di Borghese*, leads to the Palazzo Borghese (p. 188) and the bridge of S. Angelo (p. 276).

Farther on in the Corso, on the right, No. 418 A, is the spacious *Palazzo Ruspoli* (Pl. I, 16), built in 1586 by Ammanati, and now containing the *Banca Nazionale*.

To the left the *Via Borgognona* and *Via Frattina* diverge to the Piazza di Spagna. In the small piazza which lies opposite the entrance of the Via Frattina, to the right of the Corso, rises on the left **S. Lorenzo in Lucina** (Pl. I, 16), a church of very ancient origin, but frequently restored. The campanile, the upper part of which is modern, is now the only old part of the building. The church, with the adjoining monastery, has since 1606 belonged to the Minorites, who have given it its present form.

The Portico is supported by four columns; at the door are two half-immured mediæval lions. — In the Interior, by the 2nd pillar to the right, is the tomb of Nic. Poussin (d. 1665), erected by Chateaubriand; above the high-altar a Crucifixion by *Guido Reni*.

A new *Protestant Church* is also situated in this piazza. — Omnibus hence to the Piazza of St. Peter, see p. 113.

Farther on, to the right, standing a little back from the street and concealed by other houses, is the uncompleted *Pal. Fiano* (Pl. I, 16, *8*). In front of it, in the Corso (see inscription on opposite house, No. 167, which records that Alexander VII. levelled and widened the Corso in order to afford space for the horse-races) a triumphal arch of M. Aurelius stood until 1662; some of the reliefs are now preserved in the palace of the Conservatori (p. 214).

On the right is the *Pal. Teodoli* (No. 385). Opposite to it the *Via delle Convertite* leads to the *Piazza di S. Silvestro*, in which rises the venerable church of *S. Silvestro in Capite* (Pl. I, 16), erected, together with a monastery, by Paul I. (757-67) on the site

of his own house. The entrance court has been preserved, but the church itself has been frequently rebuilt. The head of John the Baptist is said to have been preserved here since the 13th cent. (festival on 31st Dec.), whence the addition to the name 'in capite'. — Opposite S. Silvestro is the new *English Church* (p. 113), erected in 1874, with a handsome façade in the early Renaissance style.

On the right is the *Pal. Verospi* (No. 374), now *Torlonia*, erected by Onorio Lunghi, and restored by Alessandro Specchi. A loggia on the first floor is adorned with pleasing mythological frescoes by *Fr. Albani*, distantly recalling the famous Farnesina works (p. 321).

To the right, farther on, at the corner of the Piazza Colonna, is the extensive **Pal. Chigi,** begun in 1526 by *Giac. della Porta*, and completed by *C. Maderna*. It contains a few antiques and a small collection of pictures, but is not open to the public. Applicants for admission to the *Bibliotheca Chisiana*, which possesses valuable MSS., must be provided with an introduction from their ambassador.

The handsome ***Piazza Colonna** (Pl. I, 16) is bounded on the right by the Pal. Chigi, opposite which is the *Pal. Ferrajuoli* (Pl. I, 16, *20*). In the Corso is situated the *Pal. Piombino* (Pl. I, 16, *22*), and opposite the Corso the old *Post-Office*, with ancient Ionic columns on the façade, brought from Veii (p. 377).

In the centre of the piazza, to which it gives its name, stands the **Column of Marcus Aurelius*, embellished like that of Trajan with reliefs from the wars of the emperor against the Marcomanni and other German tribes on the Danube. It consists of 28 blocks, besides the basement and capital, being altogether 95 ft. in height, and is approached by steps. Sixtus V. caused it to be restored in 1589, and ascribed it, according to the then prevalent opinion, to Antoninus Pius, by whose name it is still frequently designated. On the summit is a statue of St. Paul.

The four large candelabra are of recent date. The piazza is very animated in the evening. The band, which usually plays on the Pincio, performs here in the height of summer (p. 142).

Adjoining the Piazza Colonna (beyond the post-office) is the Piazza di Monte Citorio, on the right side of which stands the spacious **Camera de' Deputati** (Pl. I, 16, *24*), formerly the police-office. The design of the building by Bernini was afterwards modified by C. Fontana. The court in the interior was covered with a roof in 1871, fitted up for the sittings of the Italian parliament, and inaugurated on 27th Nov. of that year. Visitors obtain cards of admission at the office. The rising of the piazza towards the N. is due to the buried ruins of the vast amphitheatre of Statilius Taurus, erected B.C. 31, and the only amphitheatre at Rome prior to the construction of the Colosseum. Rows of seats have been discovered here at a depth of 88 ft. below the present level of the piazza.

In the Piazza di Monte Citorio are also situated (No. 12) the *Railway Office* (p. 113) and to the left (No. 127), on the S. side, the *Telegraph Office*. — The *Obelisk* in the centre of the piazza, like that in the Piazza del Popolo (p. 140), was brought to Rome by Augustus, and was used as the indicator of a sun-dial. It stood till the 9th cent., was afterwards overthrown, but was restored and erected here in 1789 under Pius VI. It was originally erected in the 7th cent. B.C. by Psammetichus I. The total height, including the globe and the pedestal, is 84 ft.

Turning to the right at the foot of the Monte Citorio (S.E.) and crossing the small Piazza Capranica (p. 197), we reach the Pantheon, see p. 195; to the left we proceed to the Piazza di Pietra, in which is the ***Dogana di Terra** (Pl. I, 16, *18*). Immured in the façade are eleven Corinthian columns of a temple, which once possessed fifteen in its length and eight in its breadth. The style is mediocre, and not earlier than the 2nd cent. The edifice is generally, but without authority, called the *Temple of Antoninus Pius*.

The *Via de' Pastini* leads hence to the Pantheon (p. 195), while the Corso is regained by the *Via di Pietra* to the left.

In the church of S. Maria in Campo Marzo (Pl. I, 16, 2), to the W. of the Piazza di Monte Citorio, the new *Government Archives* are established, comprising the charters and documents of the ex-papal authorities, suppressed monasteries, etc.

Continuing to follow the Corso from the Piazza Colonna, we observe, to the left, opposite the above named Via di Pietra, the *Via delle Muratte* (p. 146), leading to the Fontana Trevi.

Farther on, also on the left, where the Corso expands into the 'Piazza Sciarra', we reach the ***Palazzo Sciarra-Colonna** (No. 239; Pl. I, 16), the handsomest palace in the whole street, erected in the 17th cent. by *Flaminio Ponzio*, with a portal of later date.

The Picture Gallery which this palace contains is said to have been partly sold, while the rest is expected to share the same fate, and visitors cannot reckon with certainty on obtaining permission to see it. The chief treasures of the collection were: *Raphael*, Violin player, dated 1518 (differing from Raphael's other portraits in the treatment of the fur; name of the person represented unknown); *Titian*, 'Bella di Tiziano', signed 'Tambend'; *Bern. Luini*, 'Vanity and Modesty', half-figures, the heads resembling those of Leonardo in type; *Caravaggio*, Players; *Perugino*, St. Sebastian; *Guido Reni*, Magdalene, a work which it is difficult to appreciate after Titian's Bella, but a good specimen of the master's female heads.

The *Via del Caravita*, the first side-street on the right, leads to the Piazza di S. Ignazio (Pl. II, 16), in which is the Jesuit church of **S. Ignazio,** designed by Padre Grassi, with a façade by Algardi (1685). The building was begun by Card. Ludovisi in 1626, after the canonisation of the saint, but not completed till 1675.

Interior. The impression is marred by the bad taste of the decorations, which, however, are less obtrusive than in most Jesuit churches.

The paintings on the vaulting, dome, and tribune, and the picture over the high-altar are by the Padre *Pozzi*, an able master of perspective, by whom the chapel of St. Lod. Gonzaga, in the aisle to the right, was also designed. The perspective of the paintings on the ceiling and dome is correctly seen from a circular stone in the centre of the nave.

The choir of the church adjoins on the S. the **Collegio Romano** (Pl. II, 16), formerly a well attended Jesuit establishment, where the higher branches of classics, mathematics, philosophy, etc. were taught, and degrees conferred. The extensive building was erected at the end of the 16th cent., in the pontificates of Gregory XIII. and Sixtus V., by *B. Ammanati*. The massive principal façade looks towards the Piazza del Collegio Romano. A number of the rooms are occupied by the new *Biblioteca Vittorio Emanuele*, the nucleus of which consists of the old Library of the Jesuits (63,000 vols. and 2000 MSS.), augmented by the libraries of numerous suppressed monasteries (in all about 450,000 vols. and several thousand MSS.). Special attention is devoted to the department of modern literature. The library (adm., see p. 109) possesses a well-arranged reading room, and is connected by a bridge with the *Biblioteca Casanatense* (p. 198). — The building also contains the *Liceo Ennio Quirino Visconti*, the new *Museo Preistorico*, and the *Museo Kircheriano, founded by the learned *Athanasius Kircher*, born in 1601, a Jesuit and teacher at Würzburg in 1618, afterwards professor of mathematics in the Coll. Romano, and celebrated for his mathematical and scientific discoveries (d. 1680). The museum is now government property, and is open daily, 9-3; admission 1 fr., on Sundays gratis. The entrance is in the Via del Collegio Romano 216, by the door facing the visitor (where there are several inscriptions and seven colossal horses' heads in the passage); we ascend by a staircase to the left to the 2nd floor; here we turn to the right round the corner, and finally ascend a spiral staircase at the end of the corridor.

On entering we turn to the left into an Ante-Chamber, which contains a few busts and heads, two triangular bases for candelabra, and a small sarcophagus. — We then turn again to the left, leaving the (right) adjoining series of rooms containing inscriptions, etc., till afterwards.

Room I. contains models of columbaria, cinerary urns, inscriptions, etc. In the Cabinets in the middle of the room are: Ancient water-pipes of lead; bronze seals; silver goblets found in the mineral spring at Vicarello (p. 380), among which Nos. 402-405 are in the form of mile-stones and are inscribed with the names of the chief stations on the route from Cadiz in Spain to Rome; small vessels of terracotta with inscriptions scratched upon them; leaden balls of Roman slings. At the wall, to the right, is a lengthy inscription on bronze (No. 133), found in the territory of the Babianic Ligurians (near Benevento), referring to the alimentary laws of the Emperor Trajan (p. 125).

Room II. The Central Cabinet contains silver and glass vessels, including two cinerary urns of glass from the columbaria at the Porta Maggiore; on the top shelf are real and artificial gems. In the Wall-Cabinets are pieces of lead with stamps, articles of bone, including two dolls with movable limbs (Nos. 48 a und 48 b), and various objects in glass. — Ascending a few steps to the left, we enter —

Room III., which contains mosaics. In the centre of the pavement is a mosaic representing a hippopotamus-hunt, found on the Aventine; on

the walls are genre and mythological scenes, four circus-horses with attendants in interesting costumes, etc.

Room IV. is a long hall, with a modern mosaic pavement designed in ancient style. On the walls are numerous fragments of ancient terracottas. Immediately to the right are two sitting female figures in peperine, with infants in their laps, found at S. Maria di Capua. Wall-Cabinets 1. and 8. (left and right) contain archaic vases and vessels of different shapes in black clay *(bucchero)*, chiefly found in Etruria, votive and other objects in terracotta, heads, feet, ears, and eyes. Ranged along the walls are votive heads, two Etruscan cinerary urns, and reliefs in terracotta (Satyrs treading the wine-press). In the Wall-Cabinets 2. and 7. (left and right) are terracotta statuettes and vases. Along the walls on each side are reliefs (including a Mourning Penelope, and Ulysses recognised by the old nurse) and Etruscan cinerary urns. The Case in the centre holds earthenware utensils, bottles, etc., while the opposite Cabinets, on the left and right (3. and 6.), contain Roman earthenware lamps. Cabinets 4. and 5. are devoted to earthenware lamps of an archaic shape, and to painted vases and dishes. At the end of the room are several statuettes and busts of inferior value. — We now turn to the left into —

Room V., containing early Christian tombs and tomb-reliefs. In the Cabinets are mediæval curiosities. To the right is a piece of ancient wall, in a black frame, with a caricature of the Christians scratched upon it: a man with the head of an ass, affixed to a cross, with a man at the side, and the words Ἀλεξάμενος σέβετε θεον (Alexamenos worships God), found on the Palatine (comp. p. 247). In the middle of the room is a collection of modern medals, etc.

VI. Long Corridor of the Bronzes. First comes a small section containing marble reliefs, heads, and statuettes. In Wall-Cabinets 1-3, to the left, are Egyptian idols in wood and bronze, others cast in glass, Etruscan idols, and various Oriental antiquities. On the walls to the right and left, are fragments of mural painting; the central picture on the left is a sitting figure of Fortuna. Cabinets 1-9, to the right, contain a very valuable *Collection of early Roman and Italian money *(aes grave)*, including unstamped pieces *(aes rude)*. In Cabinets 4-6, on the left, are bronze masks, rings, and two *fibulae* (or brooches) with delicate enamel. The following three Cabinets contain Etruscan idols and statuettes, including an Etruscan ploughman, and Roman bronze statuettes. Opposite are a statue of Bacchus and a youthful figure of a bearer, both in bronze. In Cabinets 10-12, on the left, are handles of bronze vessels, many exceedingly tasteful, and an arm in bronze. On the walls to the right and left are mural paintings. Cabinets 13-16, on the left, contain statuettes, busts, and heads (the most interesting of which is a *Head of Apollo, nearly life-size), votive articles, ornaments, and figures of animals. Opposite the window stands the most important object in the whole collection, named after its first owner the **Ficoronian Cista*, dating from the 3rd cent. B.C., and found near Palestrina in 1774. It is a toilet casket of cylindrical form, adorned with admirably engraved designs, representing the arrival of the Argonauts in Bithynia, and the victory of Polydeuces over king Amycus. The feet and the figures on the lid are of inferior workmanship; on the latter the inscriptions: 'Novios Plautios med Romai (me Romæ) fecid', and 'Dindia Macolnia filea dedit' (comp. Introd.). In Cabinets 17-22 (left) are locks, keys, needles, pencils for writing, spoons, surgical instruments, compasses, measures, water-taps from aqueducts, weapons, and other articles of iron. On the wall above the cabinets hang the **Mural Paintings* found in a columbarium at the Porta Maggiore (p. 184) in 1875, representing scenes from the mythical period of Roman history. They are unfortunately seriously damaged, and are each year becoming less distinct. Above them are the copies made immediately after their discovery. The following are in the best state of preservation: Romulus and Remus as shepherds; Exposure of the twins; Rhea Silvia surprised by Mars; Amulius pronouncing judgment upon the guilty Rhea Silvia. Wall-Cabinets 23-24. contain scales, weights of bronze and stone, two small bronze cists, feet and handles of cists. At the window opposite

is an ancient Bronze Chair, inlaid with silver. In Cabinets 25-30 (left) are Etruscan bronze mirrors, some of them delicately engraved, mirror-cases, utensils of all kinds, chains, and bells. On the wall above, the mural paintings are continued: Scene with sitting female figures, of unknown import: Building of Alba Longa; Battle on the Numicius between the Latins and the Rutuli; Aeneas crowned by Victory after his defeat of Turnus, who lies dead on the ground; Battle, and Building of Lavinium. Wall-Cabinets 31-34 (left): Bronze vessels, ladles, pans, bracelets, cloak-pins and clasps, strigils, neck-rings, and horse-decorations. — The following, somewhat dark room contains numerous bronze vessels, candelabra with hanging-lamps, helmets, greaves, and weapons. To the right, on the upper part of the wall, is a beam from the barge of Tiberius, found in the Lago di Nemi (p. 362).

We next reach the **Pre-Historic and Ethnographical Collections,** arranged in parallel rows of rooms. Though still in their infancy, these collections are already pretty extensive. (The origin of the objects is given on the printed labels attached.)

The rooms first entered, which extend along the whole length of the Via del Collegio Romano, are fitted up for the collection of the earliest, and early, Italian period (Museo Italico), and for that of Ancient Inscriptions (Museo Lapidario). The contents of the **Museo Italico** are at present limited in number. The very valuable "*Treasure of Praeneste* was found at Palestrina about two years ago and purchased by the Italian Government, while the fine "*Collection of Etruscan Mural Paintings* was discovered in a tomb of Vulci (p. 4) in 1857 and presented to the Museum by Prince Torlonia. Copies of these pictures are to be seen at the Vatican (see p. 316). In the first room is a large antique vessel of copper-plates with fantastic figures of animals, which has been freely patched and repaired. — The next room contains the most important articles of the Præneste treasure. Cabinet in the centre: No. 16. Breast (or head) decoration, with 131 lions, horses, and various fantastic animals attached to it in rows, the details of which are most elaborately executed in granular workmanship; at the ends are two cylinders terminating in heads of animals, and embellished with the Grecian pattern in a similar style. Of the three adjacent golden cylinders, the finest is No. 13, embellished with two rows of figures of animals and an extremely delicate Greek fret ornamentation. The small rod found in the cylinder lies alongside of it. No. 2. Golden fibula; 41. Two ivory folding lids with traces of colour in the lacunars or cavities; 23. Silver dagger, with an electrum handle, embellished with amber fastened on by electrum wire; adjacent are the fragments of the silver sheath; 24. Large iron dagger, with a silver sheath richly ornamented with figures of animals; the point of the sheath, now broken off, consists of an open lotus-flower in silver, with gold pellet ornamentation; 42. Two bronze handles, each adorned with six ivory lions, and belonging to a large pitcher (*situla*), the broken pieces of which lie around; 45. Fragments of an ivory carving, with delicately executed figures. On the higher part of the case are: 52. Blue glass bowl; 1. Golden vessel of a graceful form, with two sphinxes on each handle; 18. Large globular vessel of silver-gilt, with six snakes forming the handles; the bowl of the vessel is ornamented with rows of figures of armed men, wild beasts, and birds. The Cupboard at the window contains the following noteworthy articles: No. 19. Silver-gilt dish, the interior of which is embellished with two rows of horses, oxen, birds, and trees, and when discovered adhering to an oxydised iron axe (No. 81), which has taken an impression of part of the pattern; 20. Elegant silver bowl, the interior adorned with a central figure and two rows of reliefs (royal hunting-scenes, horses, and birds); 21. Fragments of a silver vessel, with representations of four boats, Egyptian symbols and figures, and a battle scene (in the centre), and inscribed with a Phœnician name in small characters (above the wing of a hawk). This room also contains Etruscan mural paintings. — In the following room are the more fragmentary portions of the Præneste treasure-trove, chiefly bronze articles. No. 60. Fragments of a large caldron with griffins' heads as handles; Several bowls

and flat dishes; 59. Iron tripod, with bronze bowl, the margin of which is embellished with three human and three animal figures, in a very primitive style. On the wall is one of the chief scenes of the series of Etruscan mural paintings: Achilles sacrifices a young Trojan to the shade of Patroclus; in the background is the bluish-gray Charon, who is about to conduct the soul of the victim to the infernal regions; two other Trojans in bonds are being brought to the spot by Greeks. — The following rooms contain more Etruscan wall paintings. The chief picture represents three human sacrifices and the preparation for a fourth. The motives are probably borrowed from Etruscan legends. The Cabinets of these and the next rooms hold a few early Italian terracottas, and a number of small Roman antiquities, chiefly lamps, bone implements, pots, and vials, found during the latest excavations on the Esquiline; also earthenware cinerary urns, inscriptions on marble, and truncated columns from the Columbaria at the Porta Maggiore.

The series of rooms to the right of the entrance are devoted to the Museo Lapidario, in which are exhibited inscriptions of every variety. The most important of these are the records of the Arvales, found near the temple of the Dea Dia, enumerating the festivals celebrated by the brotherhood on certain occasions, and the sacrifices offered by them (comp. pp. 340, 341). The adjacent rooms contain a collection of brick-stamps.

On the floor above is the recently founded *Museo Medioevale* (or *Artistico Industriale*), a collection of products of the Italian handicrafts (terracottas, majolicas, and rich stuffs of various periods) and a number of mediæval casts (shown daily, 9-3; admission 50 c.).

The Observatory, formerly presided over by the learned and meritorious Padre *Secchi* (d. 1878), enjoys a European reputation. It is shown in the forenoon to visitors provided with an introduction. A signal is given here daily to indicate when the sun has attained the meridian, and the hour is then announced by the firing of a cannon from the castle of S. Angelo.

In the Corso, beyond the Piazza Sciarra, on the right, is the *Palazzo Simonetti* (308). Opposite is **S. Marcello** (Pl. II, 16), in the small piazza of that name, a church mentioned as early as 499, re-erected by *Giacomo Sansovino* in 1519, and recently entirely modernised. The poor façade is by *Carlo Fontana.*

The 4th Chapel contains paintings by *Perino del Vaga*, completed after his death by *Dan. da Volterra* and *Pellegrino da Modena*, and the monument (by *Rinaldi*) of the celebrated Card. Consalvi (d. 1824), minister of Pius VII. Paintings in the Tribune by *Gior. Battista da Novara;* those of the 2nd Chapel to the left by *Fed. Zuccaro.*

On the right is the small church of *S. Maria in Via Lata*, mentioned as early as the 7th cent., but in its present form dating from the 17th; façade by *Pietro da Cortona;* from the vestibule a staircase ascends to an oratory in which St. Paul and St. Luke are said to have taught. The name of the church is a reminiscence of the ancient main street of the city, which nearly corresponded with the present Corso. Below this church, and below the Palazzo Doria, are situated ancient walls of considerable extent, which once belonged to the *Septa Julia*, an edifice begun by Cæsar and completed by Agrippa, originally used for taking the votes of the national assembly, but, after this practice had fallen into disuse, converted into a market-place.

Adjoining S. Maria in Via Lata is the ***Palazzo Doria,** formerly *Pamfili* (Pl. II, 16), an extensive pile of buildings, and one of the

most magnificent palaces in Rome; façade towards the Corso by *Valvasori*, that towards the Coll. Romano by *P. da Cortona*, and another towards the Piazza di Venezia by *P. Amati*. The handsome court, surrounded by arcades, is entered from the Corso (No. 305). To the left is the approach to the staircase ascending to the *Picture Gallery on the 1st floor (visitors admitted on Tuesdays and Fridays, 10-2; during the Easter fortnight, daily; catalogues in each room; fee ½ fr.).

The Doria Gallery resembles all the other Roman galleries in being devoted to no particular school, and in possessing examples of every different style, but on the whole the founders seem to have shown a preference for works of the 17th cent. The ante-chambers are badly lighted, so that the pictures are not seen to advantage, but most of the works here are hardly above mediocrity. The visitor should, however, note the predella of a now lost altar-piece by *Peselli* (II. Room, 23, 29), a good specimen of early Florentine painting, and the Madonnas of *Niccolò Rondinelli* (II. Room, 12, 43), a little known master, who has happily imitated the golden colouring of the old Venetians, and is one of Giov. Bellini's ablest followers.

The gems of the collection are in the three galleries and in the corner cabinet. *Raphael*, the prince of cinquecentists, is represented by the portraits of two Venetian scholars, Andrea Navagero and Agostino Beazzano (in the corner cabinet); but their authenticity has been questioned and their touch indeed is somewhat different from Raphael's usual style. The vigorous tone and breadth of colouring may, however, have been occasioned by his habit of fresco painting. Johanna of Arragon is a copy only (II. Gall. 53), and so too is *Titian's* Periods of Life (II. Gall. 20). *Pordenone's* Herodias (II. Gall. 40), and *Lor. Lotto's* portrait of himself (II. Gall. 34), on the other hand, are admirable Venetian works. The portrait of Andrea Doria by *Sebastian del Piombo* is not Venetian in character, but is interesting from the faculty displayed by the master of imparting an air of grandeur to a repulsive subject (corner cabinet). With this work the visitor should compare the portrait of Pope Innocent X., by *Velasquez*, in the same room. The colouring of the latter is strikingly rich, completely eclipsing Piombo's massiveness of style. The skilful manner in which the three shades of red are blended should be particularly noticed.

Garofalo, though not a master of the highest rank, has produced a most admirable work in his Nativity of Christ (II. Gall. 61). The landscape painters of the 16th cent. are also well represented. In the landscapes of *Annibale Caracci* (III. Gallery) we observe a conflict between historic and scenic imagination, and the obtrusion of the former at the expense of harmony of effect. The pictures by *Salvator Rosa* (VI. Room) are not among his best works, but *Claude Lorrain's* landscapes (III. Gall. 5, 12, 23) are justly much ad-

mired. His 'mill', and the landscape with the temple of Apollo, may be regarded as models of ideal landscape; the effect is produced by the skilful gradations of distance: the foreground is inclosed by trees on both sides, the middle distance gently softened off, and the background formed by serrated mountain outlines. — The Netherlands School is represented by a few pictures only, some of which, however, such as *Memling's* Descent from the Cross (Corner-Cabinet), and *Lievens'* Sacrifice of Isaac (II. Gall. 26), are worthy rivals of their Italian neighbours.

I. Room: also copying-room, to which the finest pictures in the collection are frequently brought, almost always including *Sassoferrato's* Holy Family and Madonna. *Antiquities:* four Sarcophagi with the hunt of Meleager, history of Marsyas, Diana and Endymion, and procession of Bacchus. Two fine circular altars, duplicate of the so-called Diana of Gabii in the Louvre, archaic statue of the bearded Dionysus, and a number of statuettes. *Pictures:* 19, 23, 30. Landscapes by *Poussin* and his imitators; on the wall of the entrance, *Perino del Vaga*, Madonna. To the left we next enter the —

II. Room: Antique portrait busts, a Centaur in pietra dura and rosso antico (freely restored); 24. *Franc. Francia*, Madonna. — 37. *Titian*, Magdalene (original in the Palazzo Pitti at Florence); 13. *Holbein* (?), Portrait of a woman; 12. 43. *Rondinelli*, Madonnas (comp. with Bellini's Madonna, II. Gall. 25); 21. *Pisanello*, Sposalizio; 23. *Peselli*, St. Silvester in presence of Maximin II.; *28. *Fil. Lippi*, Annunciation; 29. *Peselli*, Leo IV. appeasing a dragon; 35. *Pisanello*, Nativity of Mary; 49. *Titian*, Boy playing with lions; 42. *Holbein* (?), Portrait of himself in his 40th year; *Murillo*, Magdalene; 5. *Giov. Bellini* (?), Circumcision. — 15. *School of Mantegna*, St. Antony.

III. Room (very dark). To the right on entering: 34. *Caravaggio*, St. John; *18, 32. *P. Brill*, Landscapes. Over the door: 1. *Paris Bordone*, Mars, Venus, and Cupid. In the centre a recumbent river-god in pietra dura. On the left wall in two frames, antique bronzes and other objects. By the window a bronze vessel with graffiti in a peculiar style, of late origin.

IV. Room: 16. *Titian*, St. Agnes; 22. *Titian*, Holy Family and St. Catharine; 25. *Guercino*, St. Joseph; 27. *Domenichino*, Landscape; 31. *Poussin*, Landscape. In the centre: Jacob wrestling with the angel, a group in marble, of the School of Bernini.

V. Room. Over the door: 5. *Sandro Botticelli* (?), Holy Family; *30. *Spanish School*, Portrait of a boy; 13. *Maratta*, Madonna. By the egress, to the right: 37. *School of Giov. Bellini*, Marriage of St. Catharine. — The raised passage-room contains several small Netherlandish works, and a female portrait-bust by *Algardi*.

VI. Room: 3, 8. *Salv. Rosa*, Landscapes; 19. *Mazzolino*, Massacre of the Innocents.

VII. Room: 22. *Lod. Caracci*, St. Sebastian; opposite, 17. *Lod. Caracci*, Holy Family. In the corner a *Head of Serapis in marble.

VIII. Room: Several interesting ancient portrait heads.

IX. Room: Subjects from still life.

We now enter the galleries. To the left is the —

I. Gallery: 2. *Garofalo*, Holy Family; 3. *Ann. Caracci*, Magdalene; 8. *Quintin Matsys*, Heads; 9. *Sassoferrato*, Holy Family; 14. *Titian*, Portrait; 15. *A. del Sarto* (?), Holy Family; 20. *Titian*, The three Periods of Life, a copy of the original in London; *25. *Cl. Lorrain*, Landscape with the flight to Egypt; *26. *Garofalo*, Mary visiting Elizabeth; 16. *Breughel*, Creation of the animals; 32. *Saraceni*, Repose during the flight into Egypt; 38. *Poussin*, Copy of the Aldobrandine Nuptials (p. 319); 49. *P. Veronese* (?), Angel; 50. *Raphael*, Holy Family, a copy by G. Romano. Opposite, in front of the last window, 5. *School of Mantegna*, Christ bearing the Cross.

II. Gallery (chiefly remarkable for its admirable portraits): *25. *Giov. Bellini*, Madonna; *6. *Fr. Francia*, Madonna; 13. *Mazzolino*, Christ in the Temple; *17. *Titian*, 18. *Pordenone*, 19. *Rubens*, 21. *Van Dyck* (?), Portraits;

24. *Giorgione*, Three heads from a concert; 26. *Jan Lievens* (erroneously attributed to Rembrandt), Sacrifice of Isaac; 3. *Rembrandt*, Faun; *40. *Pordenone*, Herodias with the head of the Baptist; 50. *Rubens*, Portrait of a monk; 51. *Giorgione*, Portrait; 53. *Flemish School*, Johanna of Arragon, after *Raphael*; *61. *Garofalo*, Nativity; *69. *Correggio*, Unfinished allegorical painting; 32. *Titian*, Portrait; 80. *Titian*, Portraits of a man and a woman. — The adjacent room (generally closed) contains a number of works of the 17th cent.

III. Gallery: 1, 6, 28, 34. *An. Caracci*, Landscapes with historical accessories; 5. *Claude Lorrain*, Landscape with Mercury's theft of the cattle; 11. *Bronzino*, Portrait of Macchiavelli; *12. *Cl. Lorrain*, Mill; *23. *Cl. Lorrain*, Landscape with temple of Apollo (two most admirable landscapes of this master); adjoining No. 18 are two small pictures of the old Dutch school; 26. *Mazzolino*, Portrait; *27. *Giorgione*, Portrait; 31. *Fra Bartolommeo*(?), Holy Family; 33. *Cl. Lorrain*, Landscape with Diana hunting.

Adjacent is a small Corner-Cabinet which contains the gems of the collection (well lighted): **Raphael*, the two Venetian scholars Navagero and Beazzano, once erroneously said to represent the jurists Bartolus and Baldus; *Seb. del Piombo*, Portrait of Andrea Doria; **Quintin Matsys*, Money changers disputing; **Memling*, Entombment; **Velasquez*, Innocent X.

The IV. Gallery contains statues of no great value, most of them greatly modernised.

On the left side of the Corso, opposite the Pal. Doria, is the *Pal. Salviati.*

The side-street adjoining the Pal. Salviati, as well as the preceding and the following, lead to the Piazza di SS. Apostoli (Pl. II, 19). This piazza is bounded on the E. side by the church of that name and the *Pal. Colonna.* At one end is the *Pal. Valentini*, containing a few antiquities. On the other side are the *Pal. Ruffo* (No. 308) and the *Pal. Odescalchi* (No. 314), the latter with a façade by Bernini.

***SS. Apostoli**, originally founded by Pelagius I. in honour of St. Philip and St. James, and re-erected under Clement XI. in 1702, was much injured by a fire in 1871, and is now undergoing repair. The vestibule by *Baccio Pintelli*, the only part of the building of earlier date than 1702, contains (on the left) the monument of the engraver Giov. Volpato by *Canova* (1807), and (on the right) an ancient *eagle with chaplet of oak-leaves, from the Forum of Trajan. Chief festival on 1st May.

Interior. Right Aisle, 3rd Chapel: St. Antony by *Luti.* In the Left Aisle, 2nd Chapel: Descent from the Cross by *Franc. Manno.* At the end, to the left, over the entrance into the sacristy: *Monument of Clement XIV. by *Canova*, on the pedestal Charity and Temperance. In the tribune, with altar-piece by *Muratori* (said to be the largest in Rome), are the monuments erected by Sixtus IV. to his two nephews, the Cardinals Riario, that of Pietro (d. 1474) on the left, and that of Alexander behind the altar, and partly concealed by the organ. On the vaulted ceiling of the tribune, Fall of the Angels, a fresco by *Giov. Odassi*, in the rococo style, but of striking effect. The older church was decorated by *Melozzo da Forlì*, a fine fragment of whose frescoes is now in the Quirinal (p. 171), and others are in the sacristy of St. Peter's (p. 286).

The adjoining monastery is now the *War Office.* The passage adjacent to the church contains a monument to *Mich. Angelo* and the tomb of Card. *Bessarion* (d. 1472).

The **Palazzo Colonna**, begun by Martin V., and afterwards much extended and altered, is now in great part occupied by the French ambassador, and a number of rooms on the ground-floor, containing interesting frescoes, are therefore closed to the public. The *Picture Gallery, situated on the first floor (daily 11-3, except Sundays and holidays), is entered from the Piazza SS. Apostoli by the gate No. 53. We turn to the left in the court, and ascend the broad staircase.

At the top of the staircase, opposite the entrance to the saloons, is the painted cast of a colossal Medusa head. Traversing a large hall containing family-portraits, we turn to the right into three ante-rooms adorned with Gobelins, in the second of which are four ancient draped statues; in the third a small ancient statue, belonging to a group of playing girls. We then ring at the entrance to the Gallery (fee of ½ fr. on leaving). — The chief objects of interest are eleven water-colour landscapes by *Gaspar Poussin* in the 4th Room. They represent a mountain road close to a profound ravine, a bleak plain lashed by a storm, a calm lake enclosed by majestic trees, a riven rocky landscape with waterfall, and various other subjects. Notwithstanding the simplicity and uniformity of the materials used, these works will not fail to interest the spectator owing to the excellence of the composition and drawing. — The portraits of the ancestors of the Colonna family also are deserving of attention, e. g. that of Isabella Colonna by *Novelli*, a Sicilian painter of the 17th cent. The following pictures also may be mentioned: *Lorenzo di Credi*, Madonna; *Bonifazio*, Madonna and saints; *Tintoretto*, Saints; *Rubens*, Assumption of Mary. The two early Flemish Madonnas, surrounded by small circular pictures (1st Room), are remarkable for their delicate and miniature-like execution. — All the pictures bear the names of the masters.

I. Room. On the wall of the entrance: *Fil. Lippi*, Madonna; same by *Luca Longhi* and *S. Botticelli*. On the left wall: *Luini*, Madonna (much damaged); *Giov. Santi* (father of Raphael), Portrait; *Jacopo d'Avanzo*, Crucifixion; *Fr. Albano*, Two Landscapes; **Giulio Romano*, Madonna; *Gentile da Fabriano (?)*, Madonna. Wall of the egress: *Parmeggianino*, Holy Family; *Innoc. da Imola*, same subject; *two Madonnas surrounded by smaller circular pictures (erroneously attributed to Van Eyck), of the later Dutch school.

II. Room: Throne-room with fine old tapestry.

III. Room: Ceiling-painting by *Battoni* and *Luti* (in honour of Martin V.). Entrance-wall: *Giov. Bellini*, St. Bernhard; *Titian*, Onuphrius Panvinius; *Bronzino*, Holy Family; *Girolamo Trevisani*, Poggio Bracciolini. Left wall: *Albano*, Rape of Europa; *Spagna*. *St. Jerome; *Domenico Pulego*, Madonna; *Ann. Caracci*, Bean-eater; *Paris Bordone*, Madonna with saints. Wall of the outlet: *Holbein (?)*, Lor. Colonna; *P. Veronese*, Portrait of a man; *Bordone*, Holy Family. Window-wall: *F. Mola*, Cain and Abel; *Sassoferrato*, Madonna; *Guido Reni*, St. Agnes.

IV. Room: *G. Poussin*, *Eleven landscapes, some of that artist's finest works, all well worthy of careful examination, although not all favourably hung. Entrance-wall: *Canaletto*, Architectural piece; *Crescenzo d'Onofrio*, Landscape. Opposite the windows: *Berghem*, Huntsman; *Claude Lorrain (?)*, Landscape; *Wouverman (?)*, Chase and cavalry skirmish; *N. Poussin*, Meta-

morphosis of Daphne; a large cabinet with ivory carving by *Franc.* and *Dom. Steinhard.*

V. Gallery with ceiling-paintings by *Coli* and *Gherardi* (Battle of Lepanto, 8th Oct. 1571, which Marcantonio Colonna at the head of the papal army assisted in gaining). On the walls mirrors painted with flowers (by *Mario de' Fiori*) and genii (by *C. Maratta*). Statues here of no great value, most of them modernised. Reliefs built into the wall under the windows (right): Head of Pallas; Wounded man, borne away by his friends; Selene in the chariot (archaic style). On the left wall: **Rubens*, Assumption of the Virgin; **Sustermans*, Fed. Colonna; *Crist. Allori*, Christ in hell; *Salviati*, Adam and Eve; **Van Dyck*, Don Carlo Colonna, equestrian portrait; *Guercino*, Martyrdom of Emmerentia; *S. Gaetano*, Family-portrait of the Colonnas. Right wall: *Tintoretto*, Double portrait; *N. Poussin*, Pastoral scene; *Niccolò Alunno*, Madonna rescuing a child from a demon.

A staircase, on which is placed a cannon-ball fired into the city during the bombardment of 1849, leads to Room VI. From left to right: *Lor. Lotto*, Card. Pomp. Colonna; *Moroni*, Portrait; *Tintoretto*, Narcissus; **Palma Vecchio*, Madonna with St. Peter and the donor; *Ghirlandajo*, Rape of the Sabine women, and opposite to it the Reconciliation; *Bonifazio*, Madonna with saints; *Van Dyck*, Lucrezia Colonna; *Hieron. Bosch*, Temptation of St. Antony; **Tintoretto*, Angels in glory, with four busts; *Moretto da Brescia*, Portrait; *Ag. Caracci*, Pompeo Colonna; *Giorgione*, Giac. Sciarra Colonna; *Pourbus*, Franc. Colonna. In the centre a column of red marble with scenes from a campaign in relief (Renaissance).

The beautiful *Garden* (entered through the palace, or by Via del Quirinale 12) contains several antiquities, fragments of a colossal architrave, said to have belonged to Aurelian's temple of the sun, and considerable portions of the brick-walls of the *Thermae of Constantine* (p. 170) which once extended over the entire Piazza di Monte Cavallo. The terrace commands a good survey of the city.

Towards the S. the Corso is terminated by the Piazza di Venezia (Pl. II, 16, 19; 48 ft. above the sea-level), immediately to the right in which, at the corner, rises the *Pal. Bonaparte*, formerly *Rinuccini*, erected by De Rossi, where Madame Lætitia, mother of Napoleon I., died on 2nd Feb. 1836. The piazza derives its name from the ***Palazzo di Venezia,** which consists of the large palace, and a smaller one of later date, built in the Florentine style, and is of imposing dimensions. The building was formerly attributed to *Giuliano da Majano*, but existing documents record that it was erected by *Francesco del Borgo di S. Sepolcro* for Pope Paul II. about 1455. To what extent *Bernardo di Lorenzo* participated in the work is uncertain. The palace was presented in 1560 by Pius IV. to the Republic of Venice, with which it subsequently came into the possession of Austria, and is still the residence of the Austrian ambassador, as it was before the cession of Venetia. The extensive court with arcades is little more than begun; and so also is a second and smaller court to the left of the other. Many of the stones used in constructing this building are said to have been obtained from the Colosseum.

Opposite the side-entrance of the Pal. di Venezia is the **Pal azzo Torlonia,** formerly *Botognetti*, erected about 1650 by *C. Fontana*,

occupying the block as far as the Piazza SS. Apostoli, and the property of the banker Prince Torlonia, Duke of Bracciano. It is lavishly decorated, and contains among other works of art Canova's Raving Hercules, but is not shown to the public. Permessi for the Villa Albani may be procured on the ground-floor, to the left.

From the Piazza Venezia we proceed in a straight direction through the narrow RIPRESA DEI BARBERI, so named because the 'Barbary' horses formerly used in the races of the Carnival were stopped here. On the left (No. 174) is the *Pal. Nipoti*. The first cross-street to the left leads to the Forum of Trajan (p. 238). To the right the *Via S. Marco*, passing under an arch of the passage which leads from the Pal. di Venezia to S. Maria in Aracœli, brings us to the PIAZZA DI SAN MARCO (Pl. II, 16), laid out in promenades. Here, on the right, lies —

S. Marco, incorporated with the Pal. di Venezia, a church of very ancient origin, said to date from the time of Constantine, re-erected in 833 by Gregory IV., adorned in 1455 by *Giuliano da Majano* with a fine vestibule and probably with the coffered ceiling of the nave, and finally embellished in modern taste by Card. Quirini in 1744. Festival on 25th April.

VESTIBULE. Roman and ancient Christian inscriptions, built into the walls. St. Mark in relief, above the handsome inner principal portal. The INTERIOR is approached by a descent of several steps. With the exception of the tribune and the beautiful ceiling, all the older parts have been disfigured by restorations. The TRIBUNE, with its handsome pavement (opus Alexandrinum), lies a few steps higher than the rest of the church. The mosaics (in the centre Christ; left, the saints Mark, Agapetus, and Agnes; right, Felicianus and Mark escorting Gregory IV.) date from the period of the utmost debasement of this art (about 833) and have been justly described as 'utter caricatures'. In the RIGHT AISLE, 1st Chapel: altar-piece by *Palma Giovine*, the Resurrection. 3rd Chapel: Adoration of the Magi, *Maratta*. At the end, adjoining the tribune: *Pope Mark, an admirable old picture, perhaps by *Carlo Crivelli*. In the LEFT AISLE, 2nd Chapel: altar-relief, Greg. Barbadigo distributing alms, by *Ant. d'Este*. 4th Chapel: St. Michael, *Mola*.

In the Piazza, in front of the church, is the so-called *Madonna Lucrezia*, the mutilated marble bust of a colossal female statue (priestess of Isis) which carried on conversations with the Abbate Luigi near the Pal. Vidoni (p. 201), similar to those of Pasquin with the Marforio (comp. p. 201).

The Via di S. Marco terminates in the *Via Aracœli*, which to the left leads to the Piazza Aracœli (p. 211) and the Capitol, and to the right to the Piazza del Gesù (see below).

From the Piazza Venezia the Ripresa de' Barberi and its continuation the *Via Macel de' Corvi* (in which No. 88 is marked by a memorial tablet as the house where Giulio Romano was born), and beyond it the VIA DI MARFORIO, lead by the N.E. slope of the Capitoline to the Forum and the Arch of Severus (p. 226). The name is derived from Forum Martis (otherwise Forum of Augustus). The

celebrated statue of Marforio which formerly stood in this street, opposite the Carcer Mamertinus, is now in the Capitoline museum (p. 218).

Beyond the second transverse street (the *Via della Pedacchia*, now Giulio Romano, which connects the Piazza Aracœli with the Forum of Trajan), is situated on the left the *Monument of C. Publicius Bibulus* (now entirely built over), to whom the ground was granted by the senate as a burial-place for himself and his family in recognition of his merits ('honoris virtutisque causa', as the inscription records) towards the end of the republic. This point must accordingly have lain outside the walls of Servius, which ran immediately below the Capitol, interments within their precincts having been prohibited.

Leaving the Piazza Venezia, we follow the broad VIA DEL PLEBISCITO, formerly *del Gesù*, to the right, past the Pal. di Venezia. On the right we observe the palazzi Bonaparte (p. 158), Doria (p. 153), and *Grazioli*. We next come to the *Pal. Altieri*, with its extensive façade, erected in 1670, bounding the N. side of the small PIAZZA DEL GESÙ (Pl. II, 16) which is called after the church of that name.

***Gesù**, the principal church of the Jesuits, is one of the most gorgeous in Rome. It was built by *Vignola* and *Giac. della Porta* by order of Card. Alessandro Farnese, 1568-77.

In the NAVE is a *ceiling-painting by *Baciccio*, by whom the dome and tribune were also painted, one of the best and most life-like of the rococo works of that period. The walls were covered with valuable marble at the cost of the Principe Aless. Torlonia in 1860. On the high-altar, with its four columns of giallo antico: Christ in the Temple, by *Capalti*; on the left the monument of Card. Bellarmino with figures of Religion and Faith, in relief; on the right the monument of P. Pignatelli, with Love and Hope. — In the TRANSEPT, to the left: *Altar of St. Ignatius with a picture by *Pozzi*, under which a silver-plated relief, representing St. Ignatius surrounded by angels, is said to be concealed. The original silver statue of the saint, by *Le Gros*, which was formerly here, is said to have been removed on the suppression of the order in the previous century. The columns are of lapis lazuli and gilded bronze; on the architrave above are two statues: God the Father, by *B. Ludovisi*, and Christ, by *L. Ottoni*, behind which, encircled by a halo of rays, is the emblematic Dove. Between these the globe of the earth, consisting of a single block of lapis lazuli (said to be the largest in existence). Beneath the altar, in a sarcophagus of gilded bronze, repose the remains of the saint. On the right and left are groups in marble; on the right the Christian Religion, at the sight of which heretics shrink, by *Le Gros*; on the left Faith with the Cup and Host, which a heathen king is in the act of adoring, by *Théodon*. Opposite, in the transept, on the right, the altar of St. Francis Xavier.

The church presents a most imposing sight on 31st Dec., on the festival of St. Ignatius, on 31st July, and during the Quarant'ore (two last days of the Carnival), on which occasions it is brilliantly illuminated in the evening. During Advent and Lent, and generally at other seasons also, sermons are preached here at 11 a. m., often by priests of great ability.

Immediately adjoining the church is the former *Casa Professa* of the Jesuits, now used as a barrack, opposite which is the *Palazzo Bolognetti* (Pl. I, 16, 3). — Passing the monastery, and following

the *Via di Aracœli*, we come in 5 min. to the Piazza di Aracœli, at the foot of the Capitol (see p. 211).

From the opposite angle of the Piazza del Gesù, the *Via del Gesù* leads to the right in 5 min. to the Piazza della Minerva (p. 197); while the busy *Via de' Cesarini* (p. 201) to the left leads to S. Andrea della Valle (p. 201) and thence to the bridge of S. Angelo, forming the shortest and most frequented route to the Vatican, and sometimes called 'Via Papale'. The Via del Governo Vecchio, see p. 202. From the church of Gesù to the bridge of S. Angelo (p. 276) 18 min.; omnibus thither, starting from the Piazza di Venezia, see p. 113.

Villa Borghese.

On the right, just outside the Porta del Popolo, rises the —

***Villa Borghese** (Pl. I, 21), founded by Card. *Scipio Borghese*, nephew of Pius V., and subsequently enlarged by the addition of the Giustiniani gardens and the so-called villa of Raphael, which last, with a great part of the plantations, was destroyed during the siege of 1849. The beautiful and extensive grounds are open to the public four times weekly (carriages admitted; comp. p. 117); the *Casino* with the collection of antiquities is shown on Saturdays only, 1-4 o'clock in winter, 4-7 in summer. The Villa Borghese is justly a favourite promenade, and was formerly the scene of popular festivities in October. The gardens contain a number of ancient statues and inscriptions.

On entering, we select the footpath which skirts the carriage-road on the right, and leads to an *Egyptian Gateway* (8 min.); thence in a straight direction, passing a grotto with antique fragments (left). After 4 min. the road divides (for the branch in a straight direction, see below). Following the left branch, which leads through an artificial ruin with two Doric columns, we observe on the left the private gardens of the prince, and farther on reach an imitation of a *Ruined Temple*. Turning to the right here, we come in 10 min. to a circular space with a *Fountain*. (Or this spot may be reached by the first broad path to the right beyond the Doric columns, leading through an avenue of evergreen oaks to a small temple, and thence to the left, through another similar avenue.) From this point the carriage-road leads to the Casino in 5 min., whither also beautiful, shady footpaths lead from the left of the fountain.

If we proceed in a straight direction from the above-mentioned bifurcation of the path, we observe on the left, after 3 min., the remains of *Raphael's Villa*, and in 3 min. more an arch with a *Statue of Apollo*, whence the road turns to the left and leads to the Casino.

The Casino formerly contained one of the most valuable private collections in existence, which was purchased by Napoleon I. and

transferred to the Louvre. In consequence, however, of recent excavations, especially near Monte Calvi in the Sabina, Prince Borghese has again established a *Museum* here, which contains several objects of great interest. Visitors are provided with catalogues by the custodians (½ fr.).

Ground-Floor. I. VESTIBULE: Two candelabra; on the narrow walls two reliefs, probably from the triumphal arch of Claudius which once stood in the Corso near the Pal. Sciarra. Several sarcophagi; one of them, to the left by the wall of the egress, with a harbour, lighthouse, and ships.

II. SALOON ('Salone'), with ceiling-painting by *Mario Rossi*. On the floor, mosaics, discovered in 1835 near the Tenuta di Torre Nuova, with gladiator and wild beast combats. Left wall: 3. Colossal head of Isis; 4. Dancing Faun, under it a Bacchic relief; 5. Colossal head of a Muse (?). Long wall: 7. Tiberius; 8. Meleager; 9. Augustus; above, a raised relief of a galloping rider (M. Curtius?); *10. Priestess; 11. Bacchus and Ampelus. Right wall: 14. Hadrian; 16. Antoninus Pius (colossal busts); under No. 15 a Bacchic relief. Entrance-wall: 18. Diana.

III. ROOM (1st Room to the right). In the centre: *Juno Pronuba, found near Monte Calvi. Left wall: 4. Ceres; 5. Venus Genetrix. Opposite the entrance: 8. Relief, Sacrificial prayer (of Hesiod?) to Cupid; *11. Relief of the Rape of Cassandra. Right wall: 16. Statue with drapery. Entrance-wall: 20. Greek relief from a tomb.

IV. ROOM. In the centre: Amazon on horseback contending with two warriors. Entrance-wall: 2. Pan; 4. (and 17, opp.) Sarcophagus with the achievements of Hercules; on the cover, Reception of the Amazons by Priam; 6. Head of Hercules; 7. Pygmæa. On the left wall: 9. Statue of Hercules. Wall of the egress: 15. Hercules in female attire. Window-wall: 21. Venus; 23. Three-sided ara with Mercury, Venus, and Bacchus.

V. ROOM. In the centre: Apollo. Left wall: 3. Scipio Africanus; 4. Daphne metamorphosed into a laurel. Following wall: 7. Head of a Mænas or Bacchante; 8. Melpomene; 9. Genre-group; 10. Clio. Right wall: *13. Statue of Anacreon in a sitting posture, perhaps a copy from a celebrated work of *Cresilas* at Athens; 14. Lucilla, wife of L. Verus. Entrance-wall: 16. Terpsichore; 18. Polyhymnia.

VI. ROOM: 'Gallery' with modern busts of emperors in porphyry. In the centre a porphyry bath, said to have been found in the mausoleum of Hadrian; 3. Diana, restored as a Muse; 8. Diana; 22. Bacchus; *29. Statue of a Satyr in basalt; 32. Bronze statue of a boy. (The second door of the entrance-wall leads to the upper story.)

VII. ROOM, with columns of giallo antico and porphyry, on the floor ancient mosaics. Left wall: *2. Boy with bird; 3. Bacchus; *4. Captive boy. Wall of the egress: 7. Recumbent Hermaphrodite; 9. Sappho (doubtful); 10. Tiberius. Entrance-wall: *13. Roman portrait-bust (said to be Domitius Corbulo); *14. Head of a youth; 15. Boy with a pitcher, a fountain figure; 16. Female bust.

VIII. ROOM. In the centre: *Portrait statue of a Greek poet, perhaps Alcæus. Left wall: 2. Athene; 4. Apollo (archaic style). Following wall: 6. Figure from a tomb; 7. Candelabrum with Hecate. Right wall: 8. Nymph; 10. Leda. Entrance-wall: 15. Æsculapius and Telesphorus.

IX. ROOM. In the centre: *Satyr on a dolphin, a fountain-figure; 3. Isis; 4. Paris; 8. Female statue, improperly restored as Ceres; 10. Gipsy woman (17th cent.); 13. Venus; 14. Female figure (archaic); *16. Bacchante; 18. Satyr; 19. Hadrian; 20. Satyr.

X. ROOM. *1. Dancing Satyr, erroneously restored (he originally played on the flute); 2. Ceres; 3. Mercury with a lyre; 4. Dancing Satyr; 8. Satyr, after Praxiteles; 9. Pluto with Cerberus; 14. Periander; 19. Bacchus enthroned. The beautiful ceiling-paintings in this room by *Conca* should be observed.

Upper Floor. A large saloon (fee ½ fr.) contains three early works of *Bernini*: Æneas carrying Anchises; Apollo and Daphne; David with the sling. The ceiling-paintings are by *Lanfranco*, the five Landscapes on the

left wall by *Phil. Hackert.* In one of the following rooms the recumbent statue of Pauline Borghese, sister of Napoleon I., as Venus, by *Canova.* Other apartments contain modern sculptures and numerous pictures, which with a few exceptions (e.g. Portrait of Paul V. by *Caravaggio* in the 2nd room) are of little value. The balcony commands a fine VIEW of the gardens.

II. The Hills of Rome.

Quirinal. Viminal. Esquiline.

The following description embraces the E. part of Rome, which extends over the three long, parallel hills of the Quirinal, Viminal, and Esquiline, and adjoins the Corso and Strangers' Quarter, the greater part of which is as yet occupied by vineyards and gardens, especially towards the walls. Since the Italian occupation, however, buildings are springing up here in every direction, and on the Esquiline, in particular, whole quarters are being erected.

On the Quirinal at a very early period lay a Sabine town, from the union of which with that on the Palatine was formed the city of Rome. The Servian wall ran from the Capitol along the N.W. side of the Quirinal, and then to the E. behind the Baths of Diocletian and the church of S. Maria Maggiore, thus enclosing the Quirinal, Viminal, and part of the Esquiline. According to the new division of the city made by Augustus, this quarter comprised two districts, the *Alta Semita* (Quirinal) and the *Exquiliae* (Esquiline). The construction of the wall of Aurelian shows that this quarter was afterwards extended. According to the mediæval division these districts formed a single region only, named the *Rione Monti*, the most spacious of all the fourteen quarters of the city, as it extended from the Porta Pia to the now closed Porta Metronia, below the Lateran, and to the Forum Romanum. Its inhabitants, who were called *Montigiani*, differ, like those of Trastevere, in some of their characteristics from the other Romans. The hill was provided with water by Sixtus V., by whom the long main street from the Pincio to S. Maria Maggiore was also constructed. The second street in importance, intersecting the main street, and leading from the Piazza del Quirinale to the Porta Pia (Via del Quirinale and Via Venti Settembre), was constructed by Pius IV.

From the Piazza della Trinità on the Pincio (p. 143), crossing the heights of the Quirinal and Viminal, a street 1 M. in length intersects this quarter of the town in a S. E. direction as far as the church of S. Maria Maggiore on the Esquiline, the first part of which is called *Via Sistina* and the remaining portion *Via delle Quattro Fontane.* This street with its offshoots is at first well peopled, both with citizens and visitors, but beyond the Quirinal it becomes deserted, and building operations have only recently been begun here.

The VIA SISTINA (Pl. I, 20) descends gradually from the Pincio to the Piazza Barberini (5 min.). The first cross-street descending to the right is called *Via di Capo le Case* (p. 145); its prolongation to the left is the *Via di Porta Pinciana*, which ascends to the gate of that name (closed in 1808), and in which (left) is situated the *Villa Malta*, once the property of King Lewis I. of Bavaria, and now inhabited by German artists.

Passing *S. Francesca* on the left, and *S. Ildefonso* on the right, we reach the **Piazza Barberini** (Pl. I, 19, 22). In the centre the **Fontana del Tritone*, by Bernini, a Triton blowing on a conch. On the upper (N.E.) side is the Hôtel Bristol. On the right, one side of the Palazzo Barberini (p. 168) is visible. Ascending the Piazza, we come to the *Via di S. Nicola di Tolentino*, with several new hotels, which leads to the church of that name, and then, under the name of Via di S. Susanna, turns to the right to the Fontanone dell' Acqua Felice and the Piazza delle Terme (p. 175). — The second street to the left, on the N. side of the Piazza Barberini, is the *Via di S. Basilio*, which leads to the Villa Ludovisi (see below), and through the Porta Salara to the Villa Albani (p. 165; 1 M.).

Adjoining the Piazza Barberini on the left rises the Piazza de' Cappuccini, in which is situated the Church of **S. Maria della Concezione** (Pl. I, 23), or *dei Cappuccini*, founded in 1624 by Card. Barberini.

In the INTERIOR, over the door, a copy of *Giotto's* Navicella (in the vestibule of St. Peter's, p. 283) by *Beretta*. In the 1st Chapel (right) *St. Michael, a celebrated picture by *Guido Reni;* in the 3rd, remains of frescoes by *Domenichino*. At the high-altar a copy of an Ascension by *Lanfranco*, now destroyed. Beneath a stone in front of the steps to the choir reposes the founder of the church, Card. Barberini ('hic jacet pulvis cinis et nihil'); on the left the tomb of Alex. Sobiesky, son of John III. of Poland, who died in 1714. The last chapel contains (left) an altar-piece by *Sacchi;* in the first, one by *Pietro da Cortona*.

Beneath the church are four BURIAL VAULTS (shown by one of the monks, if desired), decorated in a ghastly manner with the bones of about 4000 Capuchins whose remains are deposited here. Each vault contains a tomb with earth from Jerusalem. In the case of a new interment the bones which have longest remained undisturbed, are used in the manner indicated. On All Souls' Day (2nd Nov.) the vaults are lighted up, and visited by numbers of people.

A little to the N.W. is the church of *S. Isidoro*, founded in 1622.

Leaving the Piazza Barberini, and following the VIA DI S. BASILIO, the first part of which only is inhabited, in a straight direction for 5 min., we reach a corner from which the street to the right leads to the gate, and that to the left to the entrance of the Villa Ludovisi.

The ***Villa Ludovisi** (Pl. I, 23) was erected during the first half of the 17th cent. by Card. Ludovisi, nephew of Gregory XV., and afterwards inherited by the princes of Piombino. The villa is usually shown on Thursdays after one o'clock to visitors provided with a permesso (p. 118). The grounds were laid out by *Le Nôtre*.

From the gateway ($1/2$ fr. on leaving) we proceed to the right to the —

I. CASINO, containing a *collection of valuable ancient sculptures. Catalogues may be purchased of the custodian ($1/2$ fr.).

I. VESTIBULE: 1, 3, 7, 42, 46, 48. Statues; by the entrance-wall, to the right 20. Head of Juno, very ancient; 18. Candelabrum in the form of a twisted tree; 15. Sitting statue of a Roman, by *Zenon*. To the left of the

entrance: 25. Female draped figure; 31. Tragic mask, mouth of a fountain in rosso antico. — II. Room: *28. Group of a barbarian, who, having killed his wife, plunges the sword into his own breast (right arm improperly restored), a work of the Pergamenian school (the 'Dying Gaul' in the Capitol also belongs to this group; see Introd., p. xxxv). To the right of the entrance: *55. Warrior reposing (Mars?), probably destined originally to adorn the approach to a door; 51. Statue of Athene from Antioch; 47. Cast of the statue of Æschines at Naples; 46. Bust, name unknown; above it, *45. Head of a Medusa, of the noblest type; 43. Rape of Proserpine, by *Bernini;* above it, 42. Judgment of Paris, a relief, the right side restored according to Raphael's design; **41. The so-called 'Juno Ludovisi', the most celebrated, and one of the most beautiful heads of Juno; 30. Mercury, in the same position as the so-called Germanicus in Paris. Left of the entrance: *1. Mars reposing, of the school of Lysippus; *7. Theseus and Æthra (or Telemachus and Penelope, commonly called Orestes and Electra), by *Menelaos*, pupil of Stephanos; 9. Youthful Satyr; 14. Dionysus with a satyr; 15. Head of Juno; 21. Bronze head of Marcus Aurelius.

To the left of the gateway a path leads by a wall with hedges, and then past a pavilion, in 4 min. to the —

II. Casino (dell' Aurora; fee $1/2$ fr.), which on the ground-floor contains a ceiling-fresco of *Aurora by *Guercino*, and on the first floor a *Fama by the same. We next ascend (on the staircase an interesting ancient relief of two Cupids dragging a quiver) to the upper balconies, whence a magnificent *View of Rome and the mountains is enjoyed.

The garden with its beautiful avenues of cypresses and other evergreens extends to the city-wall. Ancient sculptures are distributed over the grounds; e. g. by the city-wall a large sarcophagus with representation of a battle, possibly that of Alex. Severus against Artaxerxes, A. D. 232.

The prolongation of the Via S. Basilio mentioned at p. 161 is the Via di Porta Salara, which leads in 8 min. from the Villa Ludovisi to the Porta Salara. Here in ancient times, on the site of the present *Villa Massimi* (closed to the public), lay the magnificent *Gardens of Sallust*, the historian, which afterwards became the property of the emperors. They included a circus, occupying the hollow between the Pincio and Quirinal, which are united farther up near the gate. Where the view is unintercepted to the right, considerable remains of the enclosing walls are observed on the Quirinal opposite.

The **Porta Salara** (Pl. I, 27), which was seriously injured by the bombardment of 20th Sept., 1870, is now restored. The removal of its two towers brought to light a well preserved ancient monument in 'peperino', resembling that of Bibulus (p. 160) in style.

The Via Salara leads from the gate (comp. map. p. 339) in 8 min. to the —

***Villa Albani** (shown on Tuesdays, in winter from 10, and in summer from 11, till dusk, except in wet weather and in June, July, and August; by permesso, see p. 117), founded in 1760 by

Card. Aless. Albani, built by *C. Marchionne*, and embellished with admirable works of art. Napoleon I. transferred 294 of the finest statues to Paris, which on their restitution in 1815 were sold there by Card. Giuseppe Albani, with the exception of the relief of Antinous, in order to avoid the serious expense of transport. In 1834 the Counts of Castelbarco became proprietors of the villa, and caused the arrangement of the statues to be altered. The villa has recently been purchased by Prince Torlonia, who has transferred several of the best antiques to his private museum in the Borgo. Some of them have been replaced by casts.

Three paths bounded by hedges diverge from the entrance; that in the centre leads first to a *circular space* with a column in the middle, and then to a TERRACE with a fountain whence a comprehensive survey is obtained: to the left is the *Casino* with the galleries on either side; opposite is the so-called *Bigliardo*, a small building surrounded with cypresses; on the right in the crescent is the '*Caffè*'. The finest *view from the terrace is obtained near the side-steps, farther to the right, whence, to the right of the cypresses, S. Agnese and S. Costanza appear in the centre, above which rises Monte Gennaro, with Monticelli at its base. (Most favourable light towards evening.)

I. CASINO. **Ground Floor.** VESTIBULE. In the six niches: 54. Tiberius (?); 59. L. Verus; 64. Trajan. Further on, on the other side of the staircase in the vestibule mentioned below: 72. M. Aurelius, 77. Antoninus Pius, 82. Hadrian. In the centre, 61. Female portrait-figure sitting (Faustina); 66. Circular Ara with Bacchus, Ceres, Proserpine, and three Horæ; 74. Another with female torch-bearer and the Seasons; 79. Sitting female figure (perhaps the elder Agrippina). By the pillars on the left and right are statues: by the first on the right, 52. Hermes; by the 5th on the left, 68. Female, and on the right, 67. Male double statue; by the 7th on the right, 80. Euripides. — We now return to the beginning of the Vestibule and enter the ATRIO DELLA CARIATIDE, to the left: 16. 24. Two canephoræ, found between Frascati and Monte Porzio (baskets new). In the centre, 19. Caryatide, by the Athenians *Criton* and *Nicolaus* (the names engraved on the back of the vessel), found in 1766 near the Cæcilia Metella; on the pedestal, 20. so-called *Capaneus struck by lightning. In the GALLERY adjacent, on the left: statues; the third to the right, 45. Scipio Africanus; to the left, 29. Epicurus.

From the vestibule we proceed through a small ante-room on the left to the STAIRCASE. In front of the staircase, to the left, 9. Roma sitting on trophies (in relief). Adjacent, 11. A relief of a butcher's shop. On the staircase, reliefs: on the first landing, (r.) 885. Death of the Children of Niobe; (l.) 889. Philoctetes in Lemnos (?); on the third landing, above, 898, 899. Two dancing Bacchantes.

Upper Floor (when closed, visitors ring; ½ fr.).

I. SALA OVALE. In the centre, 905. Apollo on the tripod, with his feet on the omphalos. To the left of the door, 906. Statue of a youth by *Stephanos*, a pupil of Pasiteles. Opposite: *915. Cupid bending his bow, probably a copy from Lysippus. — On the right —

II. GALLERIA GRANDE, the principal saloon (on the ceiling Apollo, Mnemosyne, and the Muses, painted by *Raph. Mengs*). In the niches of the entrance wall: 1012. Pallas, and 1010. Zeus. Reliefs (over the door): 1004. Apollo, Diana, Leto in front of the temple of Delphi (archaic victory relief). Then to the right, 1013. A youth with his horse, from a tomb near Tivoli; left, 1018. Antoninus Pius with Pax and Roma. The eight fragments of mosaic at the sides of this door and that of the balcony, and in the four

corners, are for the most part antique. — By the left wall: 1020. Two women sacrificing; to the right, 1007. Dancing Bacchantes. By the window-wall: 1005. Hercules and the Hesperides; 1009. Dædalus and Icarus. From the balcony a beautiful view of the Alban and Sabine Mts.

To THE RIGHT of the principal saloon: III. First Room. Over the chimney-piece: *1031. Mercury bringing Eurydice back from the infernal regions, an Attic relief of a period soon after that of Phidias, a strikingly beautiful example of the noble simplicity for which ancient art is justly celebrated. By the entrance-wall, (r.) *1034. Theophrastus; window-wall, (l.) 1036. Hippocrates; wall of the egress, (r.) 1040. Socrates. — IV. Second Room. On the wall of the entrance, on the right: 35. *Pinturicchio* (?), Madonna with SS. Laurence and Sebastian on the left, St. James and the donor on the right; to the left of the entrance, 45. Lunette by *Cotignola:* Dead Christ with mourning angels. Right wall: 36. *Niccolò Alunno*, Altar-piece: Madonna and Saints (1475). On the wall of the egress: *37. *Pietro Perugino*, a picture in six sections: Joseph and Mary adoring the Infant Christ, Crucifixion, Annunciation, Saints (1491). — V. Third Room. Wall of the entrance, (r.) 49. *Van der Werff*, Descent from the Cross. Right wall: 55. *Van Dyck*, Christ on the Cross. Opposite the entrance, 59. *Salaino*, Madonna.

To THE LEFT of the principal saloon: VI. First Room. Over the chimney-piece, 994. the celebrated *Relief of Antinous, from the Villa of Hadrian, the only object in the collection which was brought back from Paris. Entrance wall: *997. Shepherdess playing the flute. — VII. Second Room. To the left of the entrance: 980. Archaic Greek relief from a tomb. Left wall: *985. Greek relief in the best style, a group of combatants, found in 1764 near S. Vito. Below it: 988. Procession of Hermes, Athene, Apollo, and Artemis (archaic style). By the window to the left, 970. Archaic statue of Pallas, found near Orta; on the right, 975. Archaic Venus. Wall of egress, on the left: Greek tomb-relief (greatly modernised). — VIII. Third (corner) Room: 21. *Holbein*, Portrait, 1527; 20. *Raphael*, Fornarina, a copy; *18, *17. *Giulio Romano*, coloured designs (in oils, on paper) for the frescoes from the myth of Psyche in the Pal. del Tè at Mantua. The cartoons of Domenichino, and several other pictures formerly here, have been removed to a room on the lower floor, which is at present closed. — IX. Fourth Room. In front of the window: *965. Æsop, perhaps after *Lysippus*, the head beautifully executed. In the niche in the entrance-wall, 952. Apollo Sauroctonus, after *Praxiteles*. Opposite, 933. Farnese Hercules, a small copy in bronze. Window wall on the right, 942. a small statue of Diogenes. Wall of the egress, (l.) *957. Small relief representing the Apotheosis of Hercules; on the pillars at the sides a record of his exploits is inscribed (resembling the Tabula Iliaca in the Capitol, see p. 221). — X. A room with pictures of inferior value. — XI. Room with Gobelins.

Returning to the oval saloon, we again descend to the —

Ground-Floor, and there proceed to inspect the other wing of the vestibule. Here, at the extremity to the left, corresponding to the Atrio della Cariatide, is the: I. ATRIO DELLA GIUNONE. 91. 97. two Canephoræ; 93. So-called Juno. — II. GALLERY. In the first niche, *103. Bacchante with Nebris; *106. Satyr with the young Bacchus. Some of the statues by the pillars are fine, but arbitrarily named. — In a straight direction: III. STANZA DELLA COLONNA (generally closed, fee 25 c.). Antique columns of variegated alabaster, found in the Marmorata. On the left, *131. Sarcophagus with the Nuptials of Peleus and Thetis; above, four sarcophagus-reliefs; on the left, 135. Hippolytus and Phædra; over the egress, 139. Rape of Proserpine; on the right, 141. Bacchanalian procession; over the entrance, 140. Death of Alcestis. — IV. Passage: Bearded Bacchus (archaic). — V. STANZA DELLE TERRACOTTE. By the left wall, close to the entrance: 146. Greek tomb-relief; 147. Greek votive relief. Beyond the door: 157. Love-sick Polyphemus and Cupid; 161. Diogenes and Alexander. Opposite the entrance, 164. Dædalus and Icarus, in rosso antico. Below, 165. Ancient landscape-picture. On the right wall, 171. Mask of a river-god; to the left of it, 169. Bacchus pardoning captive Indians; to the right of the mask, and on the entrance-wall, several fine reliefs in terracotta. — VI.

Room. In the centre, Leda with the swan. — VII. Room. Above the entrance-door, Bacchanalian procession of children, from Hadrian's Villa, in pavonazzetto, or speckled marble; left, statue of a recumbent river-god; right, Theseus with the Minotaur, found near Genzano in 1740. — VIII. Room. Relief in the first window to the left, the God of Sleep. — The exit here is generally closed.

An avenue of oaks, flanked with *cippi* (tomb-stones), leads from the last-named apartments of the Casino to the —

II. Bigliardo, containing a few unimportant antiques (25 c.). In a niche in the vestibule, a cast of a Greek relief: probably Hercules, Theseus, and Peirithous in the lower regions.

III. Caffè. In the semicircular Hall, to the left: 1. Alcibiades (a cast); left, 604. Statue of Mars; 610. Chrysippus; 612. Apollo reposing; 628. Caryatide. Farther on, beyond the entrance to the saloon mentioned below: (l.) on a detached column, 721. Homer. Adjacent, 725. Caryatide; (r.) by the 3rd pillar, 737. Mask of Poseidon. Obliquely opposite, (l.) 744. Archaic Greek portrait head, said to be Pericles, but perhaps Pisistratus; (l.) 749. Statue, called Sappho, perhaps Ceres. — We now return to the middle of the hall and enter the Ante-Room. Here, in the section to the right, 711. Iris; (l.) 706. Theseus with Æthra, perhaps a sarcophagus-relief. In the section to the left, 641. Marsyas bound to the tree; (l.) 639. Relief of Venus and Cupid. Also several statues of comic actors. — In the Saloon (5-10 s.), in the niche to the left of the door, 639. Libera with a fawn. Below, 663. Mosaic with meeting of seven physicians. Corresponding to the latter, to the right of the door, 696. Mosaic, liberation of Hesione by Hercules. To the right of the balcony-door, 688. Ibis, in rosso antico; 684. Atlas, bearer of the universe; (l.) 678. Boy with comic mask; 676. Colossal head of Serapis, in green basalt. The balcony commands a pleasing view.

Before the hall of the Café is entered, a flight of steps to the left descends to a lower part of the garden. Several fragments of sculpture are built into the walls of the ground-floor of the building, and a few Egyptian statues are arranged in a hall. In the centre: Ptolemy Philadelphus, in gray granite; (r.) the lion-headed goddess Pasht; (l.) statue of a king, in black granite; several sphynxes. On a fountain in front of the hall: reclining Amphitrite; on the left and right two colossal Tritons.

Numerous antique statues are also distributed throughout the Garden, among which the colossal busts of Titus on the left, and Trajan on the right, below the terrace in front of the Casino, deserve mention.

We may now return by the avenue of evergreen oaks, which is entered by an arch at the end of the left gallery of the Casino. In the centre of the avenue is a colossal bust of the German antiquarian *Winckelmann*, the intimate friend of Card. Albani, the founder of the villa, by *E. Wolff*, erected by order of Lewis I. of Bavaria.

Ascending the Via delle Quattro Fontane from the Piazza Barberini, we observe on the left the handsome —

***Palazzo Barberini** (Pl. I, 22), begun by *Maderna* under Urban VIII., and completed by *Bernini*. The court, laid out as a garden, is embellished with a statue of Thorvaldsen, by E. Wolff, after a work by the master himself, erected here, near his studio, by his pupils and friends. — The principal staircase is to the left under

the arcades; built into it is a Greek *tomb-relief; on the landing of the first floor, a *lion in high-relief, from Tivoli. A number of mediocre ancient sculptures are distributed throughout the courts and other parts of the building.

At the right end of the arcades a winding staircase (18 steps, then to the right) ascends to the PICTURE GALLERY (open daily, 12-5, except Sundays and Thursdays; on Thursdays 2-5; generally closed in winter about dusk). Catalogues for the use of visitors. This is the gallery of disappointment. In *Raphael's* Fornarina we except to find a beauty radiant with the charms of youth, whereas her features present an almost haggard appearance, to which the ill-preserved condition of the picture further contributes. In *Guido Reni's* Beatrice Cenci we expect to see a countenance Judith-like, and characterised by stern resolve, instead of which we encounter a pale, delicate face. Lastly, when we inspect *Dürer's* Christ among the Scribes, we are almost tempted to doubt its authenticity; the numerous heads are ungrouped, some of them resemble caricatures, and it is in the execution of the hands alone that the workmanship of the great master is apparent.

I. ROOM: 9. *Caravaggio*, Pietà; 15. *Pomarancio*, Magdalene; 19. *Parmeggianino*, Betrothal of St. Catharine. — II. ROOM: 30. *After Raphael*, Madonna; 35. *Titian* (?), A Cardinal; 48. *Francia* (?), Madonna with St. Jerome; 54. *Sodoma*, Madonna; 49. *Innoc. da Imola*, Madonna; 58 *Giov. Bellini* (?), Madonna; 63. *Mengs*, Portrait of his daughter; 64. *Pontormo* (after Morelli), Pygmalion; 66. *Francia*, Madonna; 67. *Masaccio* (?), Portrait of himself. — III. ROOM: 72. *Titian* (?), 'La Schiava', female portrait; 76. *Cl. Lorrain*, Castel Gandolfo; 78. *Bronzino*, Portrait; *79. *Dürer*, Christ among the doctors, painted at Venice in five days in 1506; *82. *Raphael*, Portrait of the so-called Fornarina, so frequently copied, unfortunately marred by restoration; 83. *Gaetani*, Lucrezia Cenci, stepmother of Beatrice; 84. *Spanish School*, Anna Colonna; *85. *Guido Reni*, Beatrice Cenci; 86. *N. Poussin*, Death of Germanicus; 88. *Claude Lorrain*, Wharf; 90. *And. del Sarto*, Holy Family; 93 *S. Botticelli*, Annunciation.

Ascending the spiral staircase 60 steps farther, we turn to the right into the *Principal Saloon* of the palace, embellished with frescoes by *Pietro da Cortona*. A narrow door to the right leads hence into the *Saloon of the Sculptures*, containing, among a number of ancient and modern works, an admirable *statue by a Greek master, near the wall opposite the entrance, representing a woman with one arm akimbo. It was formerly supposed to be a nymph, a Dido, or a Laodamia; but it more probably represents a supplicant for protection at an altar. A twig formerly grasped by the right hand has been broken off.

On the highest floor is the *Biblioteca Barberina* (Thursdays, 9-2 o'clock) which contains 7000 MSS., among which are those of numerous Greek and Latin authors, of Dante, etc., a number of ancient bronze cistas from Palestrina, miniatures by Giulio Clovio (a pupil of Raphael), etc. Librarian, the Abbé *Pieralisi*.

The Via delle Quattro Fontane now leads to the summit of the Quirinal, on which a street $^3/_4$ M. in length (to the right, *Via*

del Quirinale, see below; to the left, *Via Venti Settembre*, p. 173) extends from the Piazza del Quirinale to the Porta Pia. At the four corners formed by the intersection of these two main-streets, are *Four Fountains* (Pl. I, 22) erected by Sixtus V., the builder of the former street, which derives its name from these fountains.

We now enter the VIA DEL QUIRINALE to the right. At the corner on the left is the small, unattractive church of *S. Carlo*. Farther on, to the left, *S. Andrea*, by Bernini, with the former Noviciate of the Jesuits. To the right are some buildings connected with the royal palace. In a few minutes more we reach the ***Piazza del Quirinale,** formerly *di Monte Cavallo* (Pl. II, 19), recently extended and levelled, in the centre of which is a *Fountain* with an antique granite basin. Adjacent to the fountain rises an *Obelisk*, 48 ft. in height, which once stood in front of the mausoleum of Augustus and was erected here in 1787, and the two colossal **HORSE TAMERS in marble from which the piazza formerly derived its name. These admirable groups once stood in front, and probably at the entrance, of the Thermæ of Constantine (see below) which were situated here. They are frequently mentioned in history, and have never been covered or required excavation. The inscriptions on the pedestals, *Opus Phidiae* and *Opus Praxitelis* are entirely apocryphal, the groups being works of the imperial age, copied from originals of the school of Lysippus. In the middle ages these were supposed to be the names of two philosophers, who, having divined the thoughts of Tiberius, were honoured by the erection of these monuments in recognition of their wisdom.

Opposite the Royal Palace, on the left, stands the *Pal. of the Consulta*, erected under Clement XII. by Del Fuga, where a tribunal of that name, charged with the internal administration of the Papal States, was formerly established. It is now occupied by the offices of the *Minister of the Exterior*. On the S.W. side of the piazza, behind the obelisk, stands the *Palazzo della Dataria*, erected by Paul V. Farther on, to the left, is the Pal. Rospigliosi (p. 171).

The piazza commands a fine *VIEW of the town, with the dome of St. Peter's in the background. In the course of the excavations preparatory to the construction of the new flight of steps and the carriage-road, the workmen came upon extensive fragments of the walls of the Thermæ of Constantine (p. 158) and below them older walls of solid blocks, which appear to have belonged to the walls of Servius Tullius (p. 177). The new *Via della Dataria* descends straight to the Corso, while the first transverse street to the right, the Via di S. Vincenzo, leads to the Fontana Trevi (p. 145).

The **Palazzo Regio,** formerly *Apostolico al Quirinale* (Pl. I, 19), begun in 1574 under Gregory XIII. by *Flaminio Ponzio*, continued under Sixtus V. and Clement VIII. by *Fontana*, and completed under Paul V. by *Maderna*, has frequently been occupied by the popes in summer on account of its lofty and healthful situation.

The conclaves of the cardinals were at one time held here, and the name of the newly elected pope was proclaimed from the balcony of the façade towards Monte Cavallo. Pius VII. died here in 1823. After 20th Sept. 1870, the palace was taken possession of by the Italian government, and being now the residence of the king, the greater part is seldom shown to the public (p. 118).

From the principal entrance we proceed in a straight direction between the sentinels and ascend the broad staircase to the left at the end of the vestibule. At the top of the staircase we write our names in a book, and obtain the escort of an attendant (1 fr.). Adjacent to the SALA REGIA, with frescoes by *Lanfranco* and *Saraceni*, is the CAPPELLA PAOLINA, erected by *Carlo Maderna*, and decorated with gilded stucco-work and copies in grisaille of Raphael's Apostles in S. Vincenzo ed Anastasio alle Tre Fontane, and with tapestry of the 18th cent. To the right lies a suite of apartments, DRAWING and RECEPTION ROOMS, newly fitted up, and adorned with pictures and tapestries, chiefly modern. In the 10th room, mosaics on the floor from Hadrian's villa. In the 14th, a *Ceiling-painting by *F. Overbeck* (1859), to commemorate the flight of Pius IX. in 1848: Christ eluding the pursuit of the Jews who endeavoured to cast him over a precipice (Luke iv. 28, 29). In the 15th, views from the Vatican. Towards the garden are the ROYAL GUEST-CHAMBERS, which were once occupied by Napoleon I., Francis I. of Austria, and in 1861 by Francis II. of Naples, but are not shown to the public. The frieze of the former audience chamber here consists of a cast of the *Triumphal Procession of Alex. the Great, a work by *Thorvaldsen*, ordered by Napoleon I. for the decoration of this saloon. After 1815 the original became the property of the Marchese Sommariva, and is now in the Villa Carlotta near Cadenabbia on the Lake of Como, formerly a residence of that nobleman. In the small Chapel dell' Annunziata an *Annunciation, an altar-piece by *Guido Reni*. — In the COURT a staircase ascends to the right under the arcades; on the landing, *Christ surrounded by angels, a fresco by *Melozzo da Forlì*, built into the wall, having been transferred thither in 1711 from SS. Apostoli.

The *Garden*, which is rarely shown, was tastefully laid out by C. Maderna. It contains rare plants and several antiques, and commands a fine view.

The ***Palazzo Rospigliosi** (Pl. II, 19), erected in 1603 by Card. *Scipio Borghese*, nephew of Paul V., on the ruins of the Thermæ of Constantine, afterwards became the property of the princes Rospigliosi, relations of Clement IX., of Pistoja. The palace contains frescoes from the Baths of Constantine, a beautiful *Cl. Lorrain* (temple of Venus), and other treasures of art, but is only shown by special permission of the prince. The *Casino*, however, is open on Wednesdays and Saturdays, 10-4 o'clock (1/2 fr.); see p. 118.

We enter the court by a gate in the Piazza del Quirinale, No. 65, turn to the left under the arcades of the palace, and then ascend the steps to the left. Several small statues in the GARDEN.

By the external wall of the **Casino** are placed ancient sarcophagus-reliefs (Hunt of Meleager, Rape of Proserpine, etc.). By the door to the right we enter the —

PRINCIPAL HALL. ** Ceiling-painting by *Guido Reni:* Aurora strewing flowers before the chariot of the god of the sun, who is surrounded by dancing Horæ, the master's finest work. The colouring deserves special notice. The strongest light is thrown upon the figure of Apollo, whose hair and flesh are of golden hue. Of a corresponding tint are the yellowish-red robes of the nymphs nearest to Apollo. The colours are then gradually shaded off from blue to white, and from green to white, while the dun-

coloured horses accord with the clouds in the background. Opposite the entrance is placed a mirror, in which the painting may be conveniently inspected. — On the frieze, landscapes by *Paul Brill*, and on the ends of the sides, Triumph of Fauna and Cupid (from Petrarch), by *Tempesta*. Right wall: Statue of Athene Tritogeneia with a Triton; **Van Dyck*, Portrait.

Room on the Right. In the centre a bronze steed from the Thermæ of Constantine. Opposite the entrance, the Fall of man, *Domenichino*. On the left wall: **Lorenzo Lotto*, Vanità. On the right wall: **Dutch School*, Portrait; *Domenichino*, Venus and Cupid; **Luca Signorelli*, *Holy Family. On the entrance-wall: *L. Caracci* (?), Samson. In the Room to the Left, entrance-wall, over the door: *Passignani*, Pietà; *Guido Reni*, Andromeda; Portrait of *N. Poussin* (at the age of 56), a copy of the original in the Louvre. Left wall: *Dan. da Volterra*, Bearing the Cross. In the corner a bronze bust of Sept. Severus. On these two walls and the following: Christ and the Apostles, thirteen pictures, attributed to *Rubens*, probably only partially by him; *Domenichino*, Triumph of David.

In the Via del Quirinale, farther on, to the right, is the church of **S. Silvestro al Quirinale** (Pl. II, 19), erected at the close of the 16th cent., and with the adjacent monastery belonging to the fraternity of St. Vincent of Paola since 1770.

In the Dome four oval frescoes by *Domenichino:* David dancing before the Ark, Solomon and the Queen of Sheba, Judith, Esther and Ahasuerus. In the 2nd Chapel to the left, two landscapes by *Polidoro Caravaggio* and his assistant *Maturino:* Betrothal of the Infant Christ with St. Catharine, and Christ appearing as the gardener to Mary Magdalene.

Beyond this the *Vicolo della Cordonata* descends to the right, and, a little farther on, the *Via Magnanapoli* (see below). To the left the palms and the pines of the former *Villa Aldobrandini* peep over the lofty wall. This corner of the town is being thoroughly altered by the construction through it of the Via Nazionale (p. 177).

At the corner of the Via Magnanapoli on the right, is the small church of *S. Caterina di Siena* (Pl. II, 19, 7) of the 17th cent. Behind it, in the adjoining monastery, rises the *Torre delle Milizie*, erected about 1200 by the sons of Petrus Alexius, commonly called *Torre di Nerone*, because Nero is said to have witnessed the conflagration of Rome from this point. Another similar and contemporaneous tower is the *Torre dei Conti*, near the Forum of Augustus (p. 238), to which the Via del Grillo descends direct. It was erected under Innocent III. (Conti) by Marchionne of Arezzo, but a considerable portion was removed in the 17th cent.

The Via Magnanapoli, which ascends the Quirinal from the Forum of Trajan (p. 238), passes, near its intersection with the Via del Quirinale (see above), between the Villa Aldobrandini on the left, and the church of *S. Domenico e Sisto*, erected in 1640, on the right.

The next cross-street to the left is the *Via Mazzarina*, immediately to the right in which, opposite the Villa Aldobrandini, is the church of *S. Agata in Suburra* (Pl. II, 22), originally built in the 5th cent., but restored in 1633, and now possessing 12 granite columns only of the original edifice. It belongs to the adjacent seminary for Irish priests.

The left aisle contains the *Monument of O'Connell* (who bequeathed his heart to this church), with a relief by Benzoni, erected in 1856. To the

right of the entrance is the Tomb of *John Lascaris*, author of the first modern Greek grammar (d. 1535).

The Via Magnanapoli retains its name as far as its intersection with the Via de' Serpenti, whence it ascends the Viminal under the name of *Via di S. Lorenzo in Paneperna*, affording a distinct view of that hill rising between the Quirinal and the Esquiline. On the summit of the Viminal to the left stands the church of *S. Lorenzo in Paneperna* (Pl. II, 22), on the spot where St. Lawrence is said to have suffered martyrdom, an old edifice, but frequently restored. The street then descends again (its intersection with the Via Urbano and Via S. Pudenziana being the so-called *Quadrivio di S. Maria Maggiore*, whence omnibuses run to the Piazza Venezia, p. 112), and under the name of Via di S. Maria Maggiore ascends the Esquiline, see p. 178.

From the Quattro Fontane (p. 170) the Via Venti Settembre, formerly di Porta Pia, leads N.E. to the Porta Pia (3/4 M.). The corner house on the right is the *Palazzo Albani*, erected by Domenico Fontana, and afterwards the property of Card. Aless. Albani. — In the Via Venti Settembre, on the right, farther on, are the two uninteresting churches of *S. Teresa* and *S. Cajo*.

In 5 min. more we reach the Piazza S. Bernardo (Pl. I, 22), in which, standing a little back, is S. Bernardo, and to the left S. Susanna, while opposite to us, at the corner, rises the Fontanone dell' Acqua Felice.

S. Bernardo (Pl. I, 22), a circular edifice which originally formed one of the corners of the Thermæ of Diocletian (p. 175), was converted by Catharine Sforza, Countess of Santa Fiora, into a church. The vaulting is ancient, but like the Pantheon was once open. — The new *Via Torino* leads hence to S. Maria Maggiore (p. 178).

The ancient church of *S. Susanna* was modified to its present form in 1600 by *C. Maderna* by order of Card. Rusticucci. Paintings on the lateral walls from the history of Susanna, by *Baldassare Croce;* those of the tribune by *Cesare Nebbia.*

The *Fontanone dell' Acqua Felice*, or *di Termini*, was erected by Domenico Fontana under Sixtus V.; the badly-executed copy of the Moses of Michael Angelo is by *Prospero Bresciano*, who is said to have died of vexation on account of his failure; at the sides Aaron and Gideon by *Giov. Batt. della Porta* and *Flam. Vacca;* in front four modern lions. The *Acqua Felice* was conducted hither in 1583 from Colonna in the Alban Mts., a distance of 13 M., by order of Sixtus V. (Felice Peretti); comp. p. 348.

On the right opens the Piazza delle Terme, see p. 175. To the left the *Via di S. Susanna* descends to the Via di S. Nicola di Tolentino, which leads to the Piazza Barberini (p. 164).

At the N. angle of the Piazza S. Bernardo stands the church of **S. Maria della Vittoria** (Pl. I, 23), so called from an image of

the Virgin which is said to have been instrumental in gaining the victory for the imperial troops at the battle of the 'White Hill' near Prague, afterwards deposited here, but burned in 1833. The church, with the exception of the façade, was erected by *C. Maderna.*

In the 2nd Chapel on the right, an altar-piece (Mary giving the Infant Christ to St. Francis) and frescoes by *Domenichino.* In the left transept the notorious group of St. Theresa by *Bernini* (covered; 5 s.). In the 3rd Chapel on the left, the Trinity by *Guercino*, and a Crucifixion attributed to *Guido Reni.*

The street now becomes deserted. The imposing new edifice on the right is the government *Finance Office.* A few minutes before the gate is reached, a street to the left diverges to the Porta Salara (p. 165), while the *Via del Maccao* to the right terminates near the railway-station (p. 177). Farther on, to the left, is the *Villa Bonaparte*, and to the right, the *Villa Reinach*, formerly *Torlonia.*

The **Porta Pia** (Pl. I, 27, 30), which occupies an important place in the annals of 1870, was begun by Pius IV. from designs by Michael Angelo in 1564. It afterwards fell to decay, but was restored by Pius IX. in 1861-69. On 20th Sept. 1870, the Italians directed their bombardment chiefly against this gate, and soon succeeded in making a breach at the side of it, through which they entered the city. The damage has since been repaired. On the outside, to the left, a memorial tablet, bearing the names of the 33 soldiers of the Italian army who fell on the occasion, marks the place where the breach was made. To the right of the gate is the old *Porta Nomentana*, closed since 1564, which led to Nomentum (p. 350).

Outside the Gate (comp. map, p. 339) an unimpeded view is obtained to the left of the Villa Albani and the Sabine Mts. To the right is the entrance to the *Villa Patrizi*, with pleasant garden and beautiful view (finest from the steps of the small summer-house and from the meadow). In the grounds there are remains of ancient dwelling-houses and a catacomb *(Catacomba Nicomedi)* with well preserved entrance. Permessi obtained by sending an application with a visiting-card to the Pal. Patrizi, Piazza S. Luigi de' Francesi, p. 195. — About $^1/_4$ M. farther, on the right, is the *Villa Torlonia*, with pleasant gardens and artificial ruins (visitors seldom admitted).

On this road, the ancient *Via Nomentana*, which commands fine views from various points, on the left, $1^1/_4$ M. from the gate, is —

***S. Agnese Fuori le Mura,** a church founded by Constantine, over the tomb of St. Agnes, and still presenting many of the characteristics of an early Christian basilica. It was re-erected by Honorius I. in 625-38, altered by Innocent VIII. in 1490, and again restored by Pius IX. in 1856. The principal festival, on 21st Jan., is the 'blessing of the lambs' from whose wool the archiepiscopal robes are woven.

We enter by a gateway, where, to the right, is the entrance to the residence of the canons, with remnants of old frescoes in the corridor of the 1st floor, dating from 1454, and including an Annunciation. In the Court, through a large window to the right, we observe a fresco painted in commemoration of an accident which happened to Pius IX. on 15th April,

1855. The floor of a room adjoining the church, to which his Holiness had retired after mass, gave way, and he was precipitated into the cellar below, but was extricated unhurt. On the farther side of the court, on the right, is the entrance to the church, to which a STAIRCASE with 45 marble steps descends. On the walls of the staircase are numerous ancient Christian inscriptions from the catacombs.

The INTERIOR is divided into nave and aisles by 16 antique columns of breccia, porta santa, and pavonazzetto, which support arches. Above the aisles and along the wall of the entrance are galleries with smaller columns. The *Tabernacle* of 1614, borne by four fine columns of porphyry, covers a statue of St. Agnes, in alabaster, a restored antique. In the tribune, **Mosaics*, representing St. Agnes between Popes Honorius I. and Symmachus, dating from the 7th cent., and an ancient episcopal chair. To the right, in the 1st Chapel, a Head of Christ in marble, a mediocre work of the 16th cent.; in the 2nd Chapel, a beautiful inlaid altar; above it a relief of St. Stephen and St. Lawrence, of 1490. In the left aisle, over the altar of the chapel, a fine old fresco, Madonna and Child. — With regard to the *Catacombs*, to which there is an entrance in the left aisle, see p. 337; visitors may see them without a permesso by applying to the sacristan, from whom lights are also obtainable (1 fr.).

Leaving the covered flight of steps which descend to S. Agnese, and descending to the right, we reach —

S. Costanza (which, if closed, will be shown by the custodian of S. Agnese, 1/2 fr.). This church was originally erected as a monument by Constantine to his daughter Constantia, but converted into a church in 1256. The dome, 70 ft. in diameter, is supported by 24 clustered columns of granite. A few fragments only of the vestibule and the enclosing wall of the central part of the structure now exist. In the tunnel-vaulting of the aisle are *mosaics of the 4th cent. with genii gathering grapes, in the ancient style, but bearing traces of decline. The porphyry sarcophagus of the saint, which formerly stood in one of the niches (now in the Vatican museum, Sala a Croce Greca, p. 313), is similarly adorned. In the niches, Christ as the ruler of the world with SS. Peter and Paul.

The *Cœmeterium Ostrianum*, 1/4 M. from this point, see p. 337. Beyond it lies the Campagna, see p. 349.

Quitting the Piazza S. Bernardo and the Fontanone dell' Acqua Felice (p. 173), and proceeding towards the S. E., we pass (left) an asylum for the deaf and dumb, and come to the PIAZZA DELLE TERME (Pl. I, 25), formerly called *di Termini*, which derives its name from the Thermæ of Diocletian situated here.

The **Thermæ of Diocletian,** the most extensive in Rome, were constructed by Maximian and Diocletian at the beginning of the 4th century. The principal building was enclosed by a wall, a massive round fragment of which, now intersected by the Via Nazionale (p. 177), is exposed to view on the S.W. side of the piazza. The corners on this side were formed by two circular buildings, one of which is now the church of S. Bernardo (p. 173), and the other belongs to a prison. The circumference of the baths is said to have been about 2000 yds., or half as much as that of the Baths of Caracalla (p. 257), and the number of daily bathers 3000. The front

faced the E., and the circular part, mentioned above, was at the back. Tradition ascribes the execution of the work to condemned Christians, in memory of whom a church, no longer existing, was erected here as early as the 5th century.

An old scheme for erecting a Carthusian monastery among the ruins, which had been abandoned in the 14th cent., was revived by Pius IV., who committed the execution of the task to *Michael Angelo*. That master accordingly converted a large vaulted hall into the church of —

***S. Maria degli Angeli** (Pl. I, 25), which was consecrated in 1561. The present transept was then the nave, the principal portal was in the narrow end on the right, and the high-altar placed on the left. In 1749 *Vanvitelli* entirely disfigured the church by injudicious alterations, such as converting the nave into the transept, blocking up the portal, etc.

A small ROTUNDA is first entered. The first tomb on the right is that of the painter Carlo Maratta (d. 1713). In the Chapel, Angels of Peace and Justice, by *Pettrich*. The first tomb on the left is that of Salvator Rosa (d. 1673). In the Chapel, Christ appearing to Mary Magdalene, an altar-piece by *Arrigo Fiamingo*.

The great TRANSEPT is now entered. The niche on the right in the passage contains a colossal statue of St. Bruno, by *Houdon*; in the chapel on the left, the *Delivery of the Keys, an altar-piece by *Muziano*. The transept (formerly the nave) is 100 yds. long, 29 yds. wide, and 90 ft. high. Of the 16 columns, each 40 ft. in height, eight are antique, of oriental granite, which were barbarously painted by Vanvitelli, and the others were disengaged from the brick wall when the church was restored. — Most of the large pictures here and in the tribune were brought from St. Peter's, where they were replaced by copies in mosaic. In the right half (on the pavement the meridian of Rome, laid down in 1703): on the right, Crucifixion of St. Peter by *Ricciolini*; Fall of Simon Magus, after *F. Vanni* (original in St. Peter's); on the left, St. Jerome among the hermits, *Muziano* (landscape by *Brill*); Miracles of St. Peter, *Baglioni*. At the narrow end: chapel of B. Niccolò Albergati. In the left half: on the left, Mass of St. Basil with the Emperor Valens, *Subleyras*; Fall of Simon Magus, *Pomp. Battoni*; on the right, Immaculate Conception, *P. Bianchi*; Resuscitation of Tabitha, *P. Costanzi*. At the narrow end: chapel of St. Bruno.

In the TRIBUNE (one of the monks acts as guide here, ½ fr.); right, *Romanelli*, Mary's first visit to the Temple; *Domenichino*, Martyrdom of St. Sebastian (fresco); left, *Pomarancio*, Death of Ananias and Sapphira; *Maratta*, Baptism of Christ. The choir contains two monuments (l. Pius IV., r. Ant. Serbelloni), designed by *Michael Angelo*.

The *Certosa*, or Carthusian Monastery, adjoining the church, is partly used as barracks. The second court (entrance by No. 15, opposite the great fountain, where a sentinel stands, then turning to the left), embellished with 100 columns, was constructed from a design by *Michael Angelo*, who is said to have planted the beautiful cypresses in the centre; but it is now whitewashed, and has lost much of its former interest.

Permission to inspect the other chambers of the Thermæ, which are devoid of interest, must be obtained at the office of the commandant, Via del Burrò 147, 2nd floor. The most interesting parts, through which the visitor may ascend to the roof of the church for the sake of the view, belong to the monastery, to the prior of which application for admission must be made.

Opposite the entrance of the church of S. Maria degli Angeli, and through the middle of the circular wall of the Thermæ, runs the *Via Nazionale*, which intersects the Via Quattro Fontane, and is to be continued in a straight direction to the corner of Via del Quirinale and Via Magnanapoli (p. 172). Immediately to the right of the entrance to the Piazza delle Terme rises the *War Office*. — At Via Nazionale 354 is the *Galleria Tenerani*, a complete collection of the original models of the sculptor P. Tenerani (d. 1869); open on Wed. 1-4; on other days a fee must be paid.

On the E. side of the Piazza delle Terme is the extensive new **Railway Station** (Pl. I, 25), constructed by Mirière and Bianchi. In front of it rises an imposing fountain, fed by the *Aqua Marcia*, which has been recently restored.

Within the precincts of the railway-station part of the **Wall of Servius**, which protected the city on this undefended side, has been exposed to view in consequence of the construction of the railway. The wall, which is supported by a strong embankment, with its broad moat and numerous towers, may be traced as far as the arch of Gallienus.

To the right (S.W.) runs the new *Via del Viminale*, which farther on intersects the Via delle Quattro Fontane.

Passing the station, and traversing the Piazza delle Terme lengthwise, we reach the *Porta S. Lorenzo* (p. 181) in $^1/_4$ hr.

Turning to the left between the station and the Thermæ, and passing the new buildings of the quarter which is now springing up here, we reach in 10 min. the *Campo di Maccao*, or *Campo Militare*, the camp of the Prætorians of imperial Rome. It was originally established by Tiberius, but destroyed by Constantine so far as it lay without the town-wall, from which it projects in a quadrangular form. At the end to the left, and on the side, traces of gates are still distinguished; the wall was skirted by a passage, under which are several small chambers. Since the end of the papal régime it has again been devoted to military purposes; parades and reviews are held here, and the large, newly erected barracks impart unwonted life to the bleak ramparts.

From the Quattro Fontane to S. Maria Maggiore is a walk of 10 minutes. We first descend the Quirinal, crossing the new Via Nazionale (see above), which leads to the Piazza delle Terme. We then traverse the VIMINAL, which is here of insignificant height; to the left diverges the new Via del Viminale (see above) leading to the station. In the valley between the Viminal and Esquiline, in the first side-street to the right, is situated —

S. Pudenziana (Pl. II, 25; open till 9 a. m.; custodian, Via Quattro Fontane 81), traditionally the most ancient church in Rome, erected on the spot where St. Pudens and his daughters Praxedis and Pudentiana, who entertained St. Peter, are said to have lived. The church, the earliest record of which dates from 499, has been frequently restored, the greatest alterations having been made in

1598, and has recently been modernised in very bad taste. In the façade, which has lately been adorned with mosaics (St. Peter with SS. Pudens and Pudentiana; on the left Pius I., on the right Gregory VII.) is an ancient portal, supported by columns, which has also been restored. Pleasing campanile of the 9th cent. Chief festival on 19th May.

INTERIOR. In the pillars of the aisles are still to be seen the marble columns which originally supported the wall. The **Mosaics* in the TRIBUNE (4th cent.), Christ with S. Praxedis and S. Pudentiana and the Apostles, and above them the emblems of the Evangelists on either side of the cross, are said to be the oldest Christian remains in Rome, but have been partly modernised. The DOME above the high-altar was painted by *Pomarancio.* The AISLES contain remains of an ancient mosaic pavement. In the left aisle is the CAPPELLA GAETANI, over the altar of which is an Adoration of the Magi, a relief in marble by *Olivieri.* At the extremity of this aisle is an altar with relics of the table at which Peter is said first to have read mass. Above it Christ and Peter, a group in marble by *G. B. della Porta.*

Below the church are ancient vaults in a good style of architecture, which the custodian shows if desired.

The street now ascends the ESQUILINE, constantly affording a view of the choir of S. Maria Maggiore. Building operations are in progress in this part of the town, and an entirely new quarter is growing up. To the right diverges the Via di S. Maria Maggiore, the continuation of the Via Magnanapoli which leads to the Forum of Trajan, see pp. 172-73.

In front of the choir of the church, to which a handsome flight of steps ascends (two entrances adjoining the tribune) stands one of the two *Obelisks* which formerly rose in front of the mausoleum of Augustus, 48 ft. in height (the other is on the Quirinal, p. 170). It was erected here by Sixtus V. in 1587.

The façade of the church is turned towards the PIAZZA S. MARIA MAGGIORE, which is embellished with a handsome *Column* from the basilica of Constantine, 16 ft. in circumference, and 46 ft. in height, placed here and crowned with a bronze figure of the Virgin by Paul V.

****S. Maria Maggiore** (Pl. II, 25), also named *Basilica Liberiana*, or *S. Maria ad Nives*, or *S. Maria ad Praesepe*, from the manger which it contains, derives its usual name from its being the largest of the eighty churches dedicated to the Virgin at Rome. It is at the same time one of the oldest at Rome, and perhaps the oldest in the whole of Christendom. This is one of the five patriarchal churches (p. 128), and has a special 'jubilee entrance'. The principal festivals are on Christmas Day, 5th Aug., and the Assumption on 15th Aug., the occasion of the papal benediction. According to a legend which cannot be traced farther back than the 13th cent., the Virgin appeared simultaneously to the devout Roman patrician Johannes and to Pope Liberius (352-66) in their dreams, commanding them to erect a church to her on the spot where they should find a deposit of snow on the following morning (5th Aug.). The *Basilica Liberiana*, which they are said to have built in obe-

dience to this vision, was re-erected by Sixtus III. (432-40), who named the church *S. Maria Mater Dei*, shortly after the Council of Ephesus had sanctioned this appellation of the Virgin (430). Of this edifice the nave with its ancient marble columns and mosaics is still preserved. In the 12th cent. the church was farther altered in the mediæval style. Eugene III. added a new porch, Nicholas IV. a new tribune adorned with mosaics, and Gregory XI. gave the campanile its present form and its pointed roof. About the end of the 15th cent. began a new period in the history of the church, when the irregularities of the mediæval additions were removed, and symmetrical lines were formed by the erection of accessory buildings and straight walls. The two large side-chapels, covered with domes, were added by Sixtus V. in 1586 and Paul V. in 1611. The exterior of the tribune was remodelled by Clement X., and the final restoration was undertaken by *Fuga*, by order of Benedict XIV.

The *Façade*, designed by Fuga in 1743, consists of a porch with a loggia above it, opening towards the piazza in five arches. Corresponding with the five archways of the porch are four entrances to the church, the last of which on the left, the Porta Santa, is now built up, and a niche on the right. To the right is a statue of Philip IV. of Spain. The loggia (staircase to the left in the vestibule; one of the attendants opens the door), from which the pope formerly pronounced his benediction on 15th Aug., contains mosaics from a façade of the 13th cent., restored in 1825.

Above, in the centre, Christ; on the left the Virgin, SS. Paul, John, and James; on the right SS. Peter, Andrew, Philip, and John the Baptist. Below, on the left, the vision of Pope Liberius and the Patrician Johannes; on the right, the meeting of the two, and the tracing of the site of the church on the newly-fallen snow.

The **Interior**, dating from the pontificate of Sixtus III., 93 yds. long and 19 yds. wide, and subsequently enlarged, produces a rich and imposing effect. The pavement of the NAVE dates from the 12th cent., and the handsome ceiling was executed from designs by *Giuliano da S. Gallo*. The architrave, adorned with mosaic, is supported by 42 Ionic columns, 33 in marble and 4 in granite, above which, and on the triumphal arch, are *Mosaics* of the 5th cent., in the ancient style (good light early in the morning). Those on the arch represent events from the Life of Mary, Annunciation, Infancy of Christ, Slaughter of the Innocents, etc.; left wall, history of Abraham and Jacob; right wall, Moses and Joshua (several of the pictures were restored in 1825). In front of the triumphal arch is the *High-Altar*, consisting of an ancient sarcophagus of porphyry, said to have been the tomb of the Patrician Johannes, and containing the remains of St. Matthew and other relics; the canopy is borne by four columns of porphyry. In the apse of the TRIBUNE are *mosaics by *Jacopo Torriti* (1292): Coronation of the Virgin, with saints, near whom are Pope Nicholas IV. and Card. Jac. Colonna.

At the beginning of the nave are the tombs of Nicholas IV. (d. 1292) on the left, and Clement IX. (d. 1669) on the right, erected by Sixtus V. and Clement X. respectively. RIGHT AISLE: First chapel: *Baptistery* with fine ancient font of porphyry. Farther on is the Cap. del Crocefisso with 10 columns of porphyry, containing five boards from the manger (whence termed *Cappella del Presepe*) of the Infant Christ. — In the RIGHT TRANSEPT is the

sumptuous SISTINE CHAPEL, constructed by Fontana, and recently gorgeously restored; in the niche on the left, an altar-piece (St. Jerome) by *Ribera*; on the right, occupying the whole wall, the monument of Sixtus V., the statue of the Pope by *Valsoldo*; on the left, monument of Pius V. by *Leonardo da Sarzana*. Over the altar rises a canopy in gilded bronze, representing angels bearing the church; in the 'Confessio' under the staircase a statue of S. Gaetano, by *Bernini*, and by the altar a relief of the Holy Family, by *Cecchino da Pietrasanta* (1480). — At the end of the right aisle, the Gothic monument of Card. Consalvi (Gunsalvus, d. 1299) by *Giov. Cosmas*.

LEFT AISLE. 1st Chapel (of the Cesi): Martyrdom of St. Catharine, altar-piece by *Girol. da Sermoneta*; on the right and left two bronze statues to the memory of cardinals of the family. 2nd Chapel (of the Pallavicini-Sforza), said to have been designed by Mich. Angelo: Assumption of Mary, altar-piece by *Gir. Sermoneta*. — In the LEFT TRANSEPT, opposite the Sistine Chapel, is the BORGHESE CHAPEL, constructed by *Flaminio Ponzio* in 1611, and also covered with a dome. Over the altar, which is gorgeously decorated with lapis lazuli and agate, an ancient and miraculous picture of the Virgin, painted (almost black) according to tradition by St. Luke, which was carried by Gregory I. as early as 590 in solemn procession through the city, and again by the clergy in the war of 1860. The frescoes in the large arches are by *Guido Reni*, *Lanfranco*, *Cigoli*, etc. The monuments of the Popes (l.) Paul V. (Camillo Borghese, d. 1621) and (r.) Clement VIII. (Aldobrandini, d. 1605) are by pupils of Bernini. The crypt contains tombs of the *Borghese* family.

To the S.E. of the Piazza S. Maria Maggiore (p. 178) is the church of *S. Antonio Abbate*, with a portal of the 13th century. Interior uninteresting. S. Antonio is the tutelary saint of animals, and in front of the church from 17th to 23rd Jan., domestic animals of every kind were formerly blessed and sprinkled with holy water.

In the Via S. Prassede, at the right corner of the piazza, is a side-entrance to the church of —

***S. Prassede** (Pl. II, 25), erected by Paschalis I. in 822 and dedicated to St. Praxedis, the daughter of St. Pudens with whom Peter lodged at Rome, and the sister of S. Pudentiana. It was restored by Nicholas V. about 1450, again in 1832, and finally in 1869. The church is generally entered by the side-door.

Interior. The nave is separated from the aisles by 16 columns of granite (six others, bearing arches, having been replaced by pillars). The *Mosaics* (9th cent.) deserve special notice. On the triumphal arch the new Jerusalem guarded by angels, Christ in the centre, towards whom the saved are hastening; on the arch of the tribune the Lamb, at the sides the seven candlesticks and the symbols of the evangelists; lower down the twenty-four elders (interesting as showing the mode in which the art accommodated itself to the spaces allotted to it; thus, in order to follow the curve of the arch, the arms of the foremost elders in the middle and upper rows gradually increase in length); in the round part of the apse, Christ surrounded with saints (on the left Paul, Praxedis, and Pope Paschalis with the church; on the right Peter, Pudentiana, and Zeno). On either side of the tribune are galleries. — RIGHT AISLE. The 3rd chapel is the *Chapel of the Column* (ladies admitted on the Sundays of Lent only; the sacristan opens the door when desired). At the entrance are two columns of black granite with ancient entablature. The interior is entirely covered with mosaics on gold ground (about the 10th cent.), whence the chapel is sometimes called *Orto del Paradiso*. On the vaulting a medallion with head of Christ, supported by four angels. Above the altar a Madonna between the saints Praxedis and Pudentiana. To the right in a niche, the column at which Christ is said to have been scourged. The 4th chapel contains the tomb of Card. Cetti (d. 1474). At the extremity of the right aisle the *Cap. del*

Crocefisso contains the tomb of a French cardinal (d. 1286). — In the LEFT AISLE by the entrance-wall is a stone-slab, on which St. Praxedis is said to have slept. The 2nd *Cap. di S. Carlo Borromeo* contains a chair and table once used by the saint. The 3rd *Cap. Agiati* contains paintings by the *Cav. d'Arpino.* — The marble spout of a fountain in the nave indicates the spot where St. Praxedis collected the blood of the martyrs.

The CONFESSIO (keys kept by the sacristan) contains ancient sarcophagi with the bones of the sister saints Praxedis and Pudentiana on the right, and those of martyrs on the left. The altar is decorated with fine mosaic of the 13th cent. Above it an ancient fresco of the Madonna between the sisters. — The SACRISTY contains a Scourging by *Giulio Romano.*

To the S. and S.E. of the Piazza S. Maria Maggiore run the *Via S. Eusebio* and the *Via Merulana* (p. 185), two streets now in course of construction. In the execution of the municipal improvements great alterations in the appearance of the ground have been made here. A great part of the surface has been lowered 13-16 ft., a process which led to the discovery of numerous remains of ancient walls, fragments of sculptures in marble and bronze, sarcophagi, columns, etc. The ruins have been partly covered up again, and nothing certain is known of their history.

We follow the VIA S. EUSEBIO (Pl. II, 25, 28), from which, immediately to the right, the *Via di S. Vito* diverges, passing under the *Arch of Gallienus.* This honorary arch, which closely adjoins the church of S. Vito, was erected in 262 in honour of the Emp. Gallienus 'on account of his bravery, surpassed only by his piety' by a certain M. Aurelius Victor. The architecture is simple, and in the degraded style of the age.

Farther on in the Via S. Eusebio is the church of *S. Eusebio*, re-erected in the last century, with the exception of the campanile. The ceiling-painting, the glory of St. Eusebius, is one of the earliest works of *Raphael Mengs;* the high altar-piece is by *Bald. Croce.* Opposite the church, to the right, are considerable remains of a water-tower of the *Aqua Julia* or *Claudia* (Pl. II, 28), in the niches of which the so-called trophies of Marius, now on the balustrade of the Capitol, were formerly placed (p. 213). The ruin is called *Trofei di Mario.* — For the prolongation of the street to the Porta Maggiore, see p. 183.

Turning to the left into the new street between S. Eusebio and the Trofei di Mario, we reach (1/2 M.) the **Porta S. Lorenzo** (Pl. II, 31), constructed by Honorius against an arch, over which, according to the inscription, the three aqueducts Marcia, Tepula, and Julia passed. The arch stands on its original site, while the gateway occupies considerably higher ground. The gate derives its name from the basilica situated outside the gate, and stands on the site of the ancient *Porta Tiburtina*, which led to Tivoli. The road *(Via Tiburtina)* is bounded by walls, and does not afford views of the Sabine Mts. until the church is reached, 3/4 M. from the gate.

***S. Lorenzo Fuori le Mura** (see map, p. 339) occupies the spot where Constantine first founded a church on the burial-place of St. Lawrence and St. Cyriaca. In 578 it was rebuilt by Pelagius II.

This ancient edifice, which was entered from the E., was entirely remodelled by Honorius III. (1216-27), who added the present nave to the apse, and transferred the façade with the porch to the W. end. An angle formed by the outer walls shows where the new part was added. Under Nicholas V. and Innocent X., and finally under Pius IX. in 1864-70, the church underwent extensive alterations, and is now at least partially freed from the patchwork by which it was formerly disfigured. S. Lorenzo is a patriarchal church, and one of the seven pilgrimage-churches of Rome (p. 128). Festival, 10th Aug.

In the piazza in front of the church is a *Column* with a bronze statue of St. Lawrence. The *Façade* of the church has been recently embellished with paintings resembling mosaic, representing the founders and patrons of the church: Pelagius II., the Emp. Constantine, Honorius III., Pius IX., Sixtus III., and Hadrian I. The vestibule is supported by six ancient columns, above which is an architrave with mosaics (St. Lawrence and Honorius III.), and contains retouched frescoes of the 13th cent., two tombs in the form of temples, and two rude Christian sarcophagi. The door-posts rest on lions.

The **Interior** consists of two parts. The anterior Later Church, which chiefly dates from Honorius III., consists of nave and two aisles, separated by 22 antique columns of granite and cipolline of unequal thickness. On the capital of the 8th column on the right are a frog and a lizard, and it is therefore supposed, but without authority, to have been brought from the colonnade of Octavia, where two sculptors Batrachus (frog) and Saurus (lizard) are said to have adopted this method of perpetuating their names. Above the plain entablature rises a wall recently adorned with frescoes by *Fraccassini* (on the right, history of St. Lawrence; on the left, that of St. Stephen), and the gaudily painted open roof. The pavement, in opus Alexandrinum, dates from the 12th century. Under a mediæval canopy to the right of the entrance is an ancient sarcophagus with a representation of a wedding, in which in 1256 the remains of Card. Fieschi, nephew of Innocent IV., were placed. In the nave are the two elevated ambos, that to the left for the gospel, near which is a wreathed candelabrum for the Easter candle, that to the right for the epistle (12th cent.). On the triumphal arch are modern paintings (resembling mosaics) of the Madonna and saints. At the extremity of the N. aisle a flight of 12 steps, on the left, descends to a chapel and the catacombs.

Adjoining this building of Honorius on the E. is the Older Church, erected by Pelagius, the pavement of which lies 3 ft. lower. The raised central space, to which seven steps ascend on each side of the Confessio, dates from the time of Honorius, who converted the nave of the older church into a choir with a crypt by laying a pavement halfway up the columns, and caused the aisles to be filled up. The rubbish has been recently removed, and the original level of the aisles exposed to view. They are reached by descending 14 steps from the prolongation of the aisles of the anterior church. The church of Pelagius, a basilica with aisles in the style of S. Agnese Fuori (the only two examples of churches with galleries at Rome), was originally entered at the opposite (E.) end. Twelve magnificent fluted columns of pavonazzetto with Corinthian capitals (those of the two first are formed of trophies, on the benches in front of them are mediæval lions) support the entablature, which consists of antique fragments and bears a gallery with graceful smaller columns. On the triumphal arch, of which this is the original front, are restored mosaics of the time of Pelagius II.: Christ, right SS. Peter, Lawrence, and

Pelagius; left SS. Paul, Stephen, and Hippolytus. The canopy dates from 1148. The dome is modern. By the wall at the back is the handsome episcopal throne.

The handsome old *Court of the Monastery (generally closed; apply to one of the monks in the church) contains numerous fragments of sculptures and inscriptions built into its walls; in the corner to the right of the principal entrance is the lid of a sarcophagus adorned with the triumphal procession of Cybele.

The church is adjoined by the *Campo Verano*, an extensive churchyard, consecrated in 1837, and considerably enlarged in 1854, the upper part of which commands a beautiful view of the mountains and the Campagna. A monument with appropriate inscriptions was erected here in 1870 to commemorate the Battle of Mentana. In the tufa rock of the hill are observed tomb-niches from the catacombs of St. Cyriaca, discovered when the cemetery was extended in this direction.

About a hundred paces beyond the Trofei di Mario, the street leading to S. Bibiana and the Porta Maggiore diverges to the right from that which leads to the Porta S. Lorenzo mentioned at p. 181. As already stated, the ground here is undergoing a complete transformation, and fragments of ancient walls are still frequently discovered.

In 5 min. we reach the church of **S. Bibiana** (Pl. II, 31), consecrated as early as 470, and rebuilt for the last time in 1625 by Bernini.

The Interior contains eight antique columns; above these are frescoes from the life of the saint, on the right by *Ciampelli*, on the left by *Pietro da Cortona* (modernised). The statue of St. Bibiana at the high-altar is by *Bernini*. To the left by the entrance is the stump of a column, at which the saint is said to have been scourged to death. Festival, 2nd Dec.

A few hundred paces farther on, in the same direction, is the so-called **Temple of Minerva Medica** (Pl. II, 32), the picturesque ruin of an ancient Nymphæum in the form of a decagon, 55 yds. in circumference, with deep niches in the walls, and originally covered with marble below and stucco above. It must have belonged to some splendid bath-establishment, as a number of ancient statues have been found in the vicinity. One of these, the Minerva Giustiniani of the Braccio Nuovo in the Vatican (p. 307), has given rise to the otherwise unfounded appellation of 'Temple of Minerva'. In the middle ages the ruin was called *Le Terme di Galluccio*, a name which has been conjectured, without any authority, to be a corruption of 'Gaius and Lucius Cæsar'. The vaulting was in existence down to 1828. The building, which is interesting in an architectural point of view, dates from about the 3rd cent. after Christ.

In the Vigna, between the Temple of Minerva and the Porta Maggiore, several *Columbaria* were discovered in 1875, the largest being that of the Gens Statilia. Their contents have been trans-

ferred to the Museo Kircheriano (p. 150), and the columbaria themselves are now hardly worthy of a visit.

The Via di Porta Maggiore leads in 20 min. from the church of S. Maria to the ***Porta Maggiore** (Pl. II, 35), formed by a monument belonging to the *Aqua Claudia*, above which the *Anio Novus* flowed through a second conduit. The inscriptions record the construction of both aqueducts by the Emp. Claudius, A. D. 52, the Claudia, 45 M. in length, bringing water from the neighbourhood of Subiaco, and the Anio Novus being conducted from the sources of the river of that name, a distance of 62 M.; and also their restoration by Vespasian in 71, and by Titus in 80. Aurelian converted the monument into one of the gates of his city wall; and the Colonnas used it in the middle ages as the nucleus of a fortification. The gate derives its name either from its imposing dimensions, or from the church of that name. It was purged of the later additions by Gregory XVI., who closed up the N. archway. Two roads diverged hence: to the left, through the now closed arch, the *Via Labicana*, and to the right the *Via Praenestina*.

Between the two roads, outside the gate, on the occasion of the removal of the fortifications of Honorius, which have been re-erected by the wall to the right, was discovered the ***Monument of the Baker Eurysaces***, erected in the form of a baker's oven towards the close of the republic. The monument was erected by the baker himself during his lifetime, and the principal inscription, which is repeated several times, is to the effect that — 'This is the monument of Marcus Vergilius Eurysaces, a public purveyor of bread and an official'. Some of the reliefs represent grinding, baking, and other parts of his trade, and others refer to his post of purveyor to the city.

From this point to the Campagna, see pp. 348, 349.

From the Porta Maggiore a road leads to (5 min.) S. Croce, passing under the arch of the Claudian aqueduct, and skirting the wall on the inside. From S. Maria Maggiore to this church by the Via di S. Croce is a walk of 20 min.

S. Croce in Gerusalemme (Pl. II, 36), one of the seven pilgrimage-churches, once named *Basilica Sessoriana*, because the *Sessorium*, perhaps an ancient court of judicature, once stood here, is said to have been erected by St. Helena in honour of the cross found by her. As early as 433 it was used for the meetings of a council, it was rebuilt by Lucius II. in 1144, and was entirely modernised and provided with a poor façade by *Gregorini* in the pontificate of Benedict XIV. in 1743.

Interior. The nave was originally borne by 12 antique columns of granite, of which 8 only are now visible. An ancient sarcophagus of basalt below the high-altar contains the relics of SS. Anastasius and Cæsarius.

In the tribune are modernised *frescoes by *Bald. Peruzzi* (not Pinturicchio), the Finding of the Cross. The church contains numerous relics, including the 'Inscription on the Cross'.

To the left of the tribune a staircase descends to the *Crypt*, where on the left is an altar adorned with a relief in marble (Pietà); at the sides are statues of Peter and Paul of the 12th cent. On the right the chapel of St. Helena, to which ladies are not admitted except on 20th March. On the vaulting are **Mosaics*, after Bald. Peruzzi, representing the Four Evangelists. In the centre, Christ. In the arch over the entrance, on the left St. Helena, right St. Sylvester; over the altar, on the left St. Peter, on the right St. Paul. The altar-statue of St. Helena is an exact copy of the Barberini Juno in the Sala Rotonda of the Vatican (p. 313), with the exception that a cross has been substituted for the sceptre in the right hand, and a nail of the cross for the vase in the left.

The greater part of the old Cistercian monastery formerly belonging to the church is now used as a barrack.

Adjacent to S. Croce, in the direction of the Lateran, is situated the *Amphitheatrum Castrense* (Pl. II, 36), of which only 16 arches of the enclosing wall, incorporated with the old city-fortifications, still exist. The structure is of brick, and so also are the Corinthian capitals and other decorations. The date of its erection is uncertain. The longer diameter of the amphitheatre is 57 yds., the shorter 44 yds., and the arena 41 yds. in length. The outside is best seen in the course of a walk from the Porta Maggiore to the Porta S. Giovanni (from gate to gate 1 M.). In the interior is a kitchen garden.

On the other side of S. Croce is an apse with arched windows and the beginning of adjoining walls, which are supposed to have belonged to a *Temple of Venus and Cupid*, or a *Nymphaeum* of Alexander Severus, or to the *Sessorium* mentioned above.

From S. Croce to the Lateran is a walk of 5 min. (p. 267).

From S. Maria Maggiore the Via Merulana (Pl. II, 26, 29, 30) leads to the right to the Lateran (in 1/4 hr.). The first transverse street to the right is the *Via di S. Prassede* (with the church of that name, see p. 180), which, under different names, leads through a well-peopled quarter to the Forum. The *Via di S. Vito* to the left leads through the arch of Gallienus to S. Eusebio (p. 181). — To the left, farther on, is the *Villa Caserta* (Pl. II, 25, 29), which was purchased by the Redemptorists in 1855, and in the street rises *S. Alfonso de' Liguori*, the church belonging to it, built in the modern Gothic style by Wigley, an English architect.

From the Via Merulana diverges the Via di S. Pietro in Vincoli to the W., leading to the church of —

S. Martino ai Monti (Pl. II, 26), erected by Symmachus about the year 500, adjacent to the Baths of Trajan and to an old church of Pope Sylvester, rebuilt in 844 by Sergius II. and Leo IV., and handsomely modernised about 1650. The adjoining Carmelite monastery is now occupied by the military. Principal festival, 11th Nov.

The INTERIOR, a basilica with a roof of straight beams, contains 24 antique columns. In the S. aisle six *frescoes by *G. Poussin*, from the life of Elijah, the patron of the order (disfigured by restoration). In the N. aisle six smaller *frescoes. Also two pictures representing the interior of the old churches of the Lateran and of St. Peter. — The PRESBYTERIUM is eleven steps higher; below it the CRYPT. From the latter a large, ancient vault is entered, probably once belonging to Thermæ, but at an early period converted into a church. The vaulting bears traces of very ancient painting. This is supposed to be the site of Pope Sylvester's church, of the period of Constantine.

To the E., near S. Martino, diverges the *Via delle Sette Sale*, skirting the vineyards of the Esquiline, and terminating near S. Clemente (p. 263). On this road, immediately to the right, in the Vigna No. 10, is the entrance to the so-called *Sette Sale* (Pl. II, 26), consisting of seven, or rather nine chambers, running parallel with each other, which appear to have been used as reservoirs for the Thermæ of Titus. The other ruins in the same vineyard also belonged to the baths. The celebrated group of the Laocoon (p. 310) was found in the vicinity.

Leaving S. Martino, we next proceed in 5 min. to —

***S. Pietro in Vincoli** (Pl. II, 23; 151 ft. above the sea-level), also named *Basilica Eudoxiana* after Eudoxia, wife of Valentinian III., who founded it, about 442, as a receptacle for the chains of St. Peter which had been presented by her to Pope Leo I. The church was restored by Pelagius I. and Hadrian I., the vestibule added by Baccio Pintelli, and the whole is now modernised. It is open before 11 a. m. and after 3 p. m.; when closed, visitors ring at the adjacent door to the left, No. 4 ($^1/_2$ fr.).

INTERIOR. The nave and aisles are separated by 20 antique Doric columns. To the left of the entrance is the monument of the Florentine painters Pietro and Antonio Pollajuolo (d. 1498). The fresco above it, representing the plague of 680, is attributed to the latter master. The LEFT AISLE, on the left contains the monument of the learned Card. Nicolaus Cusanus (from Cues on the Moselle, d. 1465). Above it a relief: Peter with keys and chains, on the left the donor (Nic. Cusanus), right an angel. On the 3rd altar to the left a mosaic of the 7th cent. with St. Sebastian. — At the end of the RIGHT AISLE is the monument of Pope Julius II. with the *Statue of Moses by *Michael Angelo*, one of his most famous works. The monument was originally destined for St. Peter's, and intended to be a most imposing work, consisting of upwards of 30 statues. Owing to various adverse circumstances the portion preserved here was alone completed. (Two statues destined for this monument are at the Louvre.) The statues of Moses (who is represented by mediæval Christian artists with horns owing to an erroneous translation of Exodus xxxiv. 35), Rachel, and Leah (as symbols, on the left of meditative, on the right of active life) alone were executed by the great master, and even these were not entirely his own workmanship. The grouping only of the remainder was from his design. The figure of the pope (who is not interred here) by *Maso del Bosco* is a failure; the prophet and the sibyl at the side are by *Raf. da Montelupo*. — To the right of the choir is St. Margaret, an altarpiece by *Guercino*. — The CHOIR contains an ancient marble seat from a bath, converted into an episcopal throne.

Adjacent to the statue of Moses is the entrance to the SACRISTY. A cabinet here with *bronze doors (by the *Pollajuoli*, 1477) contains the chains of St. Peter, which are exhibited to the pious on 1st Aug.

The adjacent monastery of the Canonici Regolari is now the seat

of the physical and mathematical faculty of the university. The handsome old monastery court, by *Giuliano da San Gallo*, planted with orange trees, is embellished with a fountain by *Antonio da San Gallo*. The entrance is by No. 5, to the right of the church.

In a garden opposite the façade of the church is a handsome palm-tree. — Proceeding to the left and then, where the street divides, to the left again, we reach the *Thermae of Titus* (p. 236) in 5 min. The street in a straight direction descends to the *Basilica of Constantine* (p. 231), which is conveniently visited after the church of S. Pietro. To the right of S. Pietro in Vincoli is the church of *S. Francesco di Paola*, with a monastery, now the *R. Istituto Tecnico*.

III. Rome on the Tiber (Left Bank).

That part of the city which extends to the W. from the Corso as far as the river was uninhabited in the most ancient times (*Campus Martius*), but was gradually covered with buildings as Rome extended her sway, and as far back as the Republic, but more particularly in the reign of Augustus, it became the site of many palatial edifices, and the new town of ancient Rome. This quarter, which is now densely peopled, and is in the main mediæval in character, consists of a network of narrow and dirty streets and lanes, enlivened by the busy traffic of the lower classes, and rarely intersected by great thoroughfares. Although the topography of these purlieus is sometimes puzzling, and their appearance uninviting, they contain many highly interesting churches and palaces, and afford the traveller an excellent opportunity of becoming acquainted with mediæval Rome, and with the characteristics of its present inhabitants. It is proposed by the present government to improve this quarter by the construction of new and broad streets, but the work has not yet been begun. The following description begins with the N. side.

From the Piazza del Popolo the broad Via di Ripetta (Pl. I, 15, 14) with its prolongation, the Via della Scrofa, leads to the S. in 16 min. to S. Luigi de' Francesi and the Piazza Navona.

In the Via di Ripetta, 4 min. from the Piazza del Popolo, on the right, a modern building with numerous windows, erected by Gregory XVI., now contains the *Direzione Centrale del Lotto*, and studios belonging to the *Accademia delle Belle Arti*, or *di S. Luca* (p. 237). The gateway of the circular building leads to a quiet quay (*Passeggiata di Ripetta*), planted with trees and used by the barges which ascend the river. Pleasing view of the opposite bank.

Proceeding hence we reach in the first transverse street, the Via de' Pontefici 57 (right), the entrance to the **Mausoleum of Augustus** (Pl. I, 17), erected by that emperor as a burial-place for himself and his family, and in which most of his successors down to Nerva were interred. On a huge substructure, which contained the mortuary chambers, arose a mound of earth in the form of terraces, embellished with cypresses, surmounted by a statue of the emperor, and environed with a park. In the middle ages it was used by the Colonnas as a fortress, and a small day-theatre, occasionally also used as a circus (*Anfiteatro Corea*), is now fitted up within its

precincts. A few only of the tomb-chambers are still preserved. Fee ½ fr.

To the left in the Via di Ripetta we next reach the church of *SS. Rocco e Martino* (Pl. I, 14), erected in 1657 by *De Rossi*, the façade with its two pairs of Corinthian columns having been added in 1834. Immediately beyond it, on the right, is the *Harbour of the Ripetta*, constructed by Clement XI. in 1707, where a new bridge over the Tiber is rapidly approaching completion. — On the left, the small church of *S. Girolamo degli Schiavoni* (Pl. I, 15).

The Via della Scrofa, the continuation of the Via di Ripetta, is soon intersected (about 9 min. from the Piazza del Popolo) by a main street, which quitting the Corso opposite the Via Condotti leads to the Ponte S. Angelo under different names, and forms the most direct communication between the strangers' quarter (Piazza di Spagna) and the Vatican. The church of S. Trinità de' Monti (p. 143) is visible the greater part of the way, forming the termination of the street. From the Corso to the Piazza Borghese (Pl. I, 16; 4 min.) it is called *Via della Fontanella di Borghese;* thence to the Via della Scrofa, *Via del Clementino*, in which are back-buildings of the *Palazzo di Firenze*, formerly the residence of the Tuscan ambassador, now that of the Minister of Justice. — In the Piazza Borghese rises the celebrated —

***Palazzo Borghese**, begun by order of Card. Dezza in 1590 by the architect *Mart. Lunghi the Elder*, and completed by *Flaminio Ponzio* by order of Paul V., through whom it came into the possession of the Borghese family. The principal façade (with respect to the construction of the court) towards the street bears the inscription: *Bonitatem et disciplinam et scientiam docem(us);* the more imposing lateral façade is towards the Piazza Borghese. On the ground-floor and first floor the *Court is surrounded by arcades resting on clustered granite columns. Below these are three ancient colossal statues (a Muse, an Apollo Musagetes, and a portrait-statue); and at the end of the right passage a fragment of the statue of an Amazon. In the centre of the left side of the arcades is the entrance to the ** Picture Gallery (open Mondays, Wednesdays, and Fridays, 9-3 o'clock; closed in July and August; fee ½ fr.). Catalogues are provided for the use of visitors. The apartments are artistically decorated.

The Gallery Borghese is the most important in Rome next to that of the Vatican. It embraces a longer period of time and contains more master-pieces than the other private galleries in Rome. The fifteenth century is of course rather poorly represented, as the gallery was founded at a time when the works of that period were not generally appreciated. The gallery, however, possesses some excellent works of the close of that century, such as the Madonna

with the vase by *Lorenzo di Credi* (I. Room, No. 2), and the Holy Family (I. Room, No. 54), of doubtful authorship. — The MILANESE SCHOOL OF LEONARDO is largely represented (I. Room), but the authenticity of most of the pictures is questionable. The best are the Christ imparting his blessing, a small work by *Marco d'Oggiono* (I. Room, No. 33), and Christ bearing his Cross, by *Solario* (III. Room, No. 1). — Among the earlier masters of the UPPER ITALIAN SCHOOL, *Franc. Francia* is highly esteemed, and his St. Stephen, a half-figure in the red robe of a deacon (II, 51), affords abundant proof that he has not been overrated.

The only one of RAPHAEL'S works which can claim to be original, is the Entombment (II. Room, No. 38). The picture is not well preserved, and is perhaps not entirely by Raphael's own hand. The impression produced by it is disappointing, the composition seems too studied, and the colouring cold. The predelle belonging to it are in the Vatican Gallery (p. 303). The Fornarina (II. Room, No. 65), the Madonna d'Alba (II, 39), Pope Julius II. (II, 18), and the Madonna col divino amore (II, 24) are copies; the unknown Cardinal (II, 21) is by a somewhat later Florentine master, who for the colouring of the gown has used a different kind of red from Raphael. It is quite as improbable that the so-called Portrait of Cesare Borgia (II, 26) was executed by Raphael. Cesare Borgia died in 1507, whereas the costume of the portrait is in the style of the middle of that century. The painter of this unknown personage is not improbably conjectured to be *Angelo Bronzino*. The IX. Room contains several Frescoes transferred hither from the Villa of Raphael, and ascribed to that master; but they are unlike his workmanship, both in composition and execution.

The SCHOOL OF FERRARA of the 16th cent. is copiously and well represented. A fine example of *Mazzolino's* richness of colouring is his Adoration of the Magi (II, 59). *Dosso Dossi's* Circe (III, 11) conducts us into a world of fancy, similar to that depicted by Ariosto in his Orlando. Lastly there are several excellent works by *Garofalo*, the Raphael of Ferrara (II, 9: Descent from the Cross).

The COLOURISTS OF THE XVI. CENT. will not fail to attract the visitor. To *Sodoma* the gallery is indebted for a Pietà (I, 7) and a Holy Family (II, 44), in which the head of the Madonna is radiant with beauty. At a comparatively recent period (1824) an important work by *Correggio* was secured for the gallery. It represents Danae with Cupids sharpening their arrows (III, 40). The figure of Danae is rather graceful than strictly beautiful, but the Cupids are very charming, and the chiaroscuro masterly. — A whole room is devoted to the VENETIAN SCHOOL. *Titian's* so-called Earthly and Heavenly Love (X, 21) is one of those creations which produces an indelible impression on the beholder. The picture rivets the attention like a poetical dream, and after the eye has feasted on the charms of the colouring the composition still captivates the imagi-

nation. The Arming of Cupid (X, 2) is one of the finest mythological works by the same master. *Bonifazio* is another master who supplies us with examples of the richness of colouring of the Venetian School (XI, 16, being the finest). *Giorgione*, on the other hand, is not fairly represented by the only specimen of his handiwork which the gallery possesses (X, 13).

As it is generally the case in the Roman galleries, the painters of the later revival of art, the adherents of the *Caracci* and the *Naturalists*, figure very numerously here. *Domenichino's* Diana (IV, 15) contains a number of nymphs with life-like heads, and an excellent background of landscape; *Albani's* Seasons are superb decorative pictures; and the half-figures of *Guercino* are above the average of his compositions. The works of *Caravaggio*, the chief of the naturalists, produce an exceedingly unpleasant impression in this gallery (V, 26). The pictures by German and Netherlandish masters in the XII. Room are unimportant.

I. Room. *Decorations, in grisaille and gold, by *Carlo Villani*. On the left: *1. *Sandro Botticelli*, Madonna; *2. *Lorenzo di Credi*, Madonna; 7. *Sodoma*, Pietà, unfortunately darkened by age; 8. *Luini* (a copy), Vanità; *17. *Solario (?)*, Ecce Homo; 26. *School of Leonardo*, Madonna; 27, 28. Laura and Petrarch (portraits); 30. *Perugino (?)*, Ecce Homo; 32. *Luini* (a copy), St. Agatha; *33. *Marco d'Oggiono*, Youthful Christ; 34. *Perugino*, Madonna (a copy); *35. *Ridolfo Ghirlandajo* (according to Passavant by Timoteo della Vite), Portrait of a boy, erroneously called a portrait of Raphael; 43. *Fr. Francia (?)*, Madonna; 45. After *Raphael*, St. Catharine; 48. *Perugino*, St. Sebastian; 49, 57. *Pinturicchio*, Cabinet pictures of the kind which used to be in vogue at Florence for the decoration of wedding cabinets, etc.; *54. *Lorenzo di Credi (?)*, Holy Family, a work of the highest rank; *56. *Leonardo*, Leda and the swan, an excellent copy of the celebrated picture; 61. *Fr. Francia (?)*, St. Antony; *65. *Sch. of Leonardo*, Madonna; 67. *Ortolano*, Adoration of the Child; *69. *Pollajuolo*, Holy Family.

II. Room. 4. Portrait, copy from *Perugino;* 16. *Garofalo*, Madonna with St. Joseph and St. Michael; 7. *Fr. Francia*, Madonna with two saints; *9. *Garofalo*, Christ mourned over by his friends; *18. *Raphael*, Portrait of Julius II., an admirable copy; *21. *Raphael (?)*, Portrait of a cardinal; *24. *Raphael*, Madonna with the young St. John, St. Joseph and St. Elizabeth (Mad. col divino amore, original at Naples); *26. *Raphael (?)*, Portrait of Cæsar Borgia (?); 30. (?) Portrait of a woman; 35. *Andrea del Sarto*, Madonna; *38. *Raphael*, Entombment (1507), his last work before going to Rome, ordered by Atalanta Baglioni for her chapel in S. Francesco de' Conventuali at Perugia (p. 53), afterwards purchased by Paul V.; 39. *Raphael*, Madonna di Casa d'Alba, an old copy; 40. *Fra Bartolommeo*, Holy Family; 43. *Fr. Francia*, Madonna; *44. *Sodoma*, Madonna; *51. *Fr. Francia*, St. Stephen; 59. *Mazzolino*, Adoration of the Magi; *65. Portrait of the so-called Fornarina, a good copy of the original of *Raphael* in the Pal. Barberini (p. 169), perhaps by Sassoferrato; 69. After *Raphael*, John in the wilderness.

III. Room. 1. *Andrea Solario*, Christ bearing the Cross; *2. *Parmeggianino*, Portrait; 5. *Aless. Allori*, Christ risen; *11. *Dosso Dossi*, The Sorceress Circe (?); 13. *Solario (?)*, Mater Dolorosa; 14. *Sofonisbe Anguisciola*, Portrait of a woman; 15. *Scarsellino*, Madonna; 19. *Angelo Bronzino*, Cleopatra; 22. *Sch. of Raphael*, Holy Family; 24. *Andrea del Sarto*, Madonna with angels; *28. Madonna with the Child and St. John, by the same; 35. *And. del Sarto (?)*, Venus with two Cupids; 37. Portrait, unknown; *40. *Correggio*, Danae, one of his finest easel-pieces; 42. *Bronzino (?)*, Portrait of Cosmo de' Medici; 46. Mary Magdalene, after *Correggio's* original

at Dresden; 47. *Pomarancio*, Holy Family; *48. *Sebast. del Piombo*, Scourging of Christ (the same piece is in S. Pietro in Montorio as a fresco, p. 324); 49. *And. del Sarto*, Mary Magdalene.

IV. Room. 1. *Ann. Caracci*, Entombment; *2. *Domenichino*, Cumæan Sibyl; 4. *Lod. Caracci*, Head; 10. *Cav. d'Arpino*, Rape of Europa; 14. *Sch. of the Caracci*, Entombment; *15. *Guido Cagnacci*, Sibyl; 18. *Cigoli*, St. Francis; 20. *Guido Reni*, St. Joseph; 29. *Ann. Caracci*, St. Dominicus; 33. *Luca Giordano*, Martyrdom of St. Ignatius; 36. *Carlo Dolce*, Madonna; 37. Mater Dolorosa, by the same; 38, 41. *Furino*, Annunciation; 39. *Ribera*, Neptune; 40. St. Jerome, by the same; 42. *Carlo Dolce*, Head of Christ; 43. *Sassoferrato*, Madonna.

V. Room. *11, 12, 13, 14. *Franc. Albani*, the Four Seasons, landscapes with mythological accessories; *15. *Domenichino*, Diana and her Nymphs practising with their bows; 21. *Francesco Mola*, Liberation of Peter; 22. Psyche borne aloft by Cupids, copy from a picture in the Farnesina; 25. *Fed. Zuccaro*, Christ bewailed by angels; 26. *Caravaggio*, Madonna with St. Anna and the Child Jesus; 27. *Varotari (il Padovanino)*, Venus; 28. *Cav. d'Arpino*, Battle; 29. *Sch. of Poussin*, Laudscape.

VI. Room. 1. *Guercino*, Mater Dolorosa; 2. Female half-figure, by the same; *3. *Andrea Sacchi*, Portrait of Orazio Giustiniani; 5. *Guercino*, Return of the Prodigal; 7. *Pietro da Cortona*, Portrait of Gius. Ghislieri; 10. *Ribera*, St. Stanislaus with the Child Jesus; 12. *Valentin*, Joseph interpreting the dreams in prison; *13. *Titian*, Three periods of life, a copy by *Sassoferrato* (original in London); 16, 17. *Franc. Grimaldi*, Landscapes; 18. *Sassoferrato*, Madonna; 22. *Baroccio*, Flight of Æneas from Troy; 24, 25. Landscapes in the style of Poussin.

VII. Room. The lower part of the wall is chiefly adorned with mirrors, on which Cupids (by *Ciroferri*) and wreaths of flowers (by *Mario de' Fiori*) are painted. Above, in small niches, are 16 ancient portrait-busts, some of them freely restored. In the centre is a table of irregular mosaic composed of stones of every variety, some of them extremely rare.

VIII. Room, containing a number of small objects of art and curiosities. Entrance-wall: 96. *Brill* (?), Orpheus with the animals in a landscape; *90. Female head, a drawing of the *Sch. of Leonardo*. By the window-wall and the wall of the egress are twelve small antique bronzes. 38. *Franc. Viola*, Landscape. Wall opposite the window: 86. *Marcello Provenzali*, Mater Dolorosa; 4. *Giulio Clodio*, Madonna; 91. *Vanni*, The Graces; *88. View of the Villa Borghese in the 17th cent. From the door of egress the visitor looking straight on obtains a view of the banks of the Tiber beyond the fountain below. — To the left a passage adorned with landscape-frescoes leads to the —

IX. Room, where several frescoes removed from their original situations are collected. The most important are *three frescoes (under glass) from the so-called Villa of Raphael, which formerly stood within the grounds of the Villa Borghese, and was removed in 1849 (p. 161): 1. Marriage of Alexander and Roxane, from a drawing in the Albertina in Vienna, which bears the name of Raphael, but shows close resemblance to the composition of Sodoma in the Farnesina; 2. Nuptials of Vertumnus and Pomona, of inferior value; 3. The so-called 'Bersaglio de' Dei' (shooting contest of the gods), from a drawing in the Brera at Milan bearing the name of Mich. Angelo; this obscure composition is perhaps borrowed from Lucian (Nigrinus, C. 36). These three were probably executed by Raphael's pupils. Some of the other paintings are from the Villa Lante. The balcony reached from this room affords a pleasing view of the Tiber and its banks as far as Monte Mario. — Returning to the mirror-room, and leaving it by the door to the left in the opposite wall, we enter the —

X. Room. Opposite the entrance: 1. *Moroni*, Portrait; *2. *Titian*, Cupid equipped by Venus; 4. *Sch. of Titian*, or *Giorgione*, Judith, said to have the features of Titian's wife; 6. *Sch. of Ferrara*, Cupid and Psyche; *9. *Pordenone* (according to Crowe, by *Lor. Lotto*), Portrait; *13. *Giorgione* (or school of Ferrara?), David with the head of Goliath; 14. *Paolo Veronese*, John the Baptist preaching repentance; *16. *Titian*, St. Dominicus; 19. *Giac. Bassano*, Portrait; **21. *Titian*, 'Amor sagro e profano' (earthly and

heavenly love), one of his greatest works; 22. *Leonello Spada*, Concert; 34. *Sch. of Ferrara*, SS. Cosmas and Damianus; 35. *Venetian Sch.*, Family scene, probably the Nativity of the Virgin; *36. Madonna, an early work of *Giov. Bellini*.

XI. Room. *1. *Lor. Lotto*, Madonna with SS. Onophrius and Augustine, the S. Onophrius being copied from Dürer, as the visitor may satisfy himself by comparing it with Dürer's picture in the Palazzo Barberini (1518); 2. *Paolo Veronese* (?), St. Antony about to preach to the fishes; 3. *Titian* (?), Madonna; 9. *Moroni*, Portrait; 11. *Luc. Cambiaso*, Venus and Cupid on dolphins (unfinished); 14. *Andr. Schiavone*, Last Supper; 15. *Bonifazio*, Christ among his disciples and the sons of Zebedee with their mother; *16. *Bonifazio*, Return of the Prodigal; 17. *Titian*, Samson; 18. *Bonifazio*, Christ and the adulteress; 19. *Palma Vecchio* (?), Madonna with saints, etc.; 20. *Paolo Veronese*, Venus and Cupid; 24. *Schidone*, Madonna; 25. *Titian* (a copy), Portrait of himself; *27. *Giov. Bellini* (or *Antonello da Messina*?), Portrait; 28. Unknown master, Head of John the Baptist; 31. *Giov. Bellini*, Madonna and St. Peter; *32. *Palma Vecchio*, Holy Family; 33. *Bernardino Licinio da Pordenone*, Family-portrait; 39. *Giov. Bellini*, Portrait of a woman.

XII. Room. Dutch and German masters. 1. *Van Dyck* (?), Crucifixion; *7. Entombment, by the same; *8. *D. Teniers*, Genre picture; 9. *A. Brouwer*, Genre picture; 15. *Brabant Sch.*, Mary's visit to Elizabeth; 19. *Dürer* (?), Portrait (said to be of Duke Louis VI. of Bavaria); 20. *Holbein*, Portrait; 21. *Wouverman* (?), Landscape and accessories; 22. *Potter* (?), Cattle-piece; 23. *Backhuyzen*, Quay; 26. Crossing the ice, in different shades of brown, perhaps by *Berghem*; 24. *Holbein* (?), Portrait; 27. *Van Dyck* (?), Portrait; *35. *Perugino* (not Holbein), Portrait of himself; 37. *Dürer*, Portrait of Pirkheimer (?); 41. *Gherardo delle Notti*, Lot and his daughters; 44. *Lucas Cranach*, Venus and Cupid. — In a small cabinet (which the custodian opens if desired), are a number of less important Italian pictures of the 14th and 15th cent.

Returning from the Piazza Borghese to the Via della Scrofa, we follow the transverse street mentioned at p. 188 in an E. direction to the Ponte S. Angelo (10 min.). The street, which is separated from the river by a single row of houses only, frequently changes its name. We first cross the Piazza Nicosia (Pl. I, 13), where, in the corner to the left, is the recently erected *Pal. Galizin* (Pl. I. 13, *13*), built to some extent on the plan of the Pal. Giraud near St. Peter's (p. 278). Farther on, in the Via della Tinta, on the left, is the small church of *S. Lucia* (Pl. *11*), mentioned as early as the 9th cent. In the Via di Monte Brianzo there are no buildings worthy of note. The side-streets diverging from it, however, contain several interesting Renaissance palaces. Thus in the Via dell' Orso, the *Albergo dell' Orso;* in the Via del Soldato, the *Pal. Sacripante* (Pl. I, 13, 5), built by B. Ammanati; opposite to it (Pl. I, 13, *6*) the *Pal. Altemps* (p. 191); on the house Via Maschera d'Oro No. 7, is a frieze with paintings from the myth of Niobe by Pol. Caravaggio, much damaged. — A few paces distant from the last is the **Pal. Lancelotti** (Pl. I. 13, *1*), erected under Sixtus V. by *Franc. da Volterra*, and completed by *C. Maderna*. The portal was designed by Domenichino. The court contains ancient statues and reliefs.

In the private apartments of Prince Lancelotti, accessible by special permission only, stands the celebrated statue of the **Discus-Thrower*, found

on the Esquiline in 1761, and formerly in the Pal. Massimi (p. 202). It is a copy of the bronze statue by *Myron*, and is one of the most interesting antiques in Rome, being almost perfect, and far better executed than the inaccurately restored replica in the Vatican (p. 313).

We now follow the Via di Tordinone, or *Tor di Nona*, so named from the prison-tower once situated here. To the left the Vicolo de' Marchegiani diverges to the church of *S. Salvatore in Lauro*, erected by Ursini in 1450, and remodelled by Pius IX. in 1862, with an adjacent monastery court. At the end of the Via Tordinone, on the right, is the *Teatro Apollo* (p. 111), restored by Valadier in 1830.

The street terminates in the Piazza di Ponte S. Angelo, whence three others diverge. The first, the Via in Panico, leads with its prolongations to the Piazza Navona (p. 199); the Via del Banco di S. Spirito in the centre to the Piazza Farnese (p. 204); and the Via Paola to the new Chain-bridge and to the Via Giulia (p. 206) which skirts the bank of the Tiber. This was formerly the public place of execution, which has been removed to the neighbourhood of the Ponte Rotto. — By the *Ponte S. Angelo* to the *Church of St. Peter* and the *Vatican*, see p. 276.

If we follow the Via della Scrofa (p. 188), passing the Pal. Galizin on the right, the fourth transverse street on the right (at the left corner, Via della Scrofa 70, is the palace of the general-vicar, where permessi for the catacombs are obtained, 11-12 a. m.) leads us to the Piazza di S. Agostino.

***S. Agostino** (Pl. I, 13), erected by *Baccio Pintelli* in 1483 by order of Card. d'Estouteville, the protector of the Augustinians, on the site of an old oratorium, was the first Roman church with a dome. The façade and the spacious flight of steps are said to have been constructed of stones from the Colosseum. The interior, in the form of a Latin cross, was restored in 1750, and again in 1860, when it was adorned with frescoes by *Gagliardi*.

Interior. On the entrance-wall a *Madonna and Child, in marble, by *Jacopo Tatti*, surnamed *Jac. Sansovino* after his master Andrea Sansovino, surrounded by numerous votive offerings. In the 1st Chapel on the right, St. Catharine by *Venusti;* in the 2nd, *Nucci's* free copy of the lost Madonna della Rosa of *Raphael;* in the 4th, *Christ delivering the keys to Peter, a group by *Cotignola*. By the 5th Chapel is the monument (the second to the left) of the learned Onofrio Panvinio (d. 1568). Adjoining the door of the sacristy is the monument of the learned Cardinal Noris. — The Right Transept contains the chapel of St. Augustine with an altar-piece by *Guercino:* St. Augustine between John the Baptist and Paul the Hermit.

The High-Altar was decorated by *Bernini;* the image of the Madonna is said to have been painted by St. Luke, and brought from the church of St. Sophia at Constantinople. In the chapel on the left of this are preserved the remains of St. Monica, mother of Augustine; altar-piece by *Gottardi*.

The 2nd Chapel in the Left Aisle contains a *group in marble (St. Anna, Mary, and Jesus) by *Andrea Sansovino* (1512). In the 4th, St. Apollonia, altar-piece by *Muziano*. In the Nave, on the 3rd pillar to the left, **Raphael's* Prophet Isaiah, holding a scroll with the words from Is. xxvi, 2, painted in 1512, but unfortunately retouched by *Dan. da Volterra*, and now much

injured. In the execution of this work the great master is said to have been influenced by that of M. Angelo in the Sistine Chapel.

The neighbouring monastery, at present occupied by the *Minister of the Marine*, contains the *Biblioteca Angelica* (entrance on the right of the church), consisting of 150,000 vols. and 2945 MSS., of which complete catalogues have been formed. Admission daily, Thursdays and holidays excepted, 8-2 (closed in October).

Proceeding from the Piazza S. Agostino straight through the archway, we reach the *Piazza S. Apollinare*, cross the *Piazza Tor Sanguigna*, and pass through the narrow *Via de' Coronari* to the Via in Panico and the Ponte S. Angelo (8 min.). This is the shortest way from the Piazza Colonna to the Vatican.

In the Piazza S. Apollinare (Pl. I, 13) are situated the *Seminario Romano*, a kind of grammar-school, and *S. Apollinare*, an old church, rebuilt in 1552 and 1750, and owing its present form to Fuga. To the left, over the altar in the inner vestibule, is a Madonna by Perugino (?). — Opposite the church is the *Pal. Altemps*, of the 16th cent., completed by the elder Lunghi, possessing a handsome double court with arcades, the lateral colonnades of which are built up, and containing a few ancient statues.

From the Piazza S. Apollinare the Via Agonale leads to the S. to the Piazza Navona (p. 199); and from Tor Sanguigna, S. Maria dell' Anima (p. 199) and della Pace (p. 200) are reached to the left.

In the direction of the Ponte S. Angelo the Pal. Lancelotti (p. 192) lies on the right (3 min.); a little farther on is the side-entrance to S. Salvatore in Lauro (p. 193).

The Via della Scrofa leads to the small, but busy Piazza di S. Luigi de' Francesi, to the right in which rises **S. Luigi de' Francesi** (Pl. II, 13), the national church of the French, consecrated in 1589, having been built on the site of several earlier churches. Façade by *Giac. della Porta*. It is one of the best buildings of its period, and the interior also is judiciously decorated. Some of the pictures are badly lighted.

Right Aisle. 1st Chapel: St. John, altar-piece by *G. B. Naldini*. On the opposite pillar is a monument to French soldiers who fell at the siege of Rome in 1849. 2nd Chapel: *Frescoes from the life of St. Cecilia, one of the most admirable works of *Domenichino;* on the right the saint distributes clothing to the poor; in the lunette above, she and her betrothed are crowned by an angel; on the left the saint suffers martyrdom with the blessing of the Pope; above, she is urged to participate in a heathen sacrifice; on the ceiling, admission of the saint into heaven; altar-piece, a copy of *Raphael's* St. Cecilia (in Bologna) by *Guido Reni*. 4th Chapel, of St. Remigius: altar-piece, the Oath of Clovis, by *Giac. del Conte;* frescoes on the right, Campaign of Clovis, by *Girolamo Sicciolante (da Sermoneta);* on the left, Baptism of Clovis, by *Pellegrino da Bologna*. 5th Chapel, del Crocifisso: on the left the monument of the painter Guérin, on the right that of Agincourt (d. 1814), the writer on art. — Over the high-altar: *Assumption of Mary, by *Franc. Bassano*.

Left Aisle. 1st Chapel: St. Sebastian, altar-piece by *Massei;* on the right and left modern frescoes; by the first pillar on the right the monument of Claude Lorrain, erected in 1836. 3rd Chapel, of St. Louis: altar-piece by *Plautilla Bricci*, who is said to have designed the architecture also; picture

on the left by *Gimignani*. 5th Chapel, of St. Matthew: altar-piece and pictures on the right and left by *Caravaggio*, on the left the evangelist's vocation to the apostleship, on the right his death.

Opposite the church is the *Palazzo Patrizi* (Pl. II, 13), where permission to visit the Villa Patrizi (p. 174) is obtained, adjoining which, at the end of the piazza, is the Pal. Madama, with its principal façade towards the piazza of that name (p. 198).

Opposite the Pal. Madama is situated the *Palazzo Giustiniani* (Pl. II, 13), erected by Giov. Fontana. It formerly contained valuable collections, of which a few statues and reliefs in the court and on the ground-floor alone remain.

We next reach the small Piazza S. Eustachio, in which, to the right, opposite the *Pal. Maccarini* designed by Giul. Romano, is the back of the —

Università della Sapienza (Pl. II, 13, 25; entrance Via della Sapienza 71), founded in 1303 by Boniface VIII., and after a rapid decline re-established by Eugene IV. It attained its greatest prosperity under Leo X., and under Leo XII. and Gregory XVI. possessed five faculties, but there are now four only (law, medicine, physical science, and philology). It contains several natural history collections and the *Biblioteca Alessandrina*, a library of 90,000 vols., which is open daily (p. 109). The present building was designed by *Giac. della Porta*. The church *(S. Ivo)*, with its grotesque spiral tower, was designed by *Borromini* in the form of a bee, in honour of Urban VIII., in whose armorial bearings that insect figures.

Turning to the left, or following one of the two preceding cross-lanes, we reach the Piazza della Rotonda (Pl. II, 16). Above the large *Fountain* erected by Lunghi under Gregory XIII., was placed the upper end of a broken obelisk by order of Clement XI. This piazza generally presents a busy scene, and affords the stranger opportunities of observing the characteristics of the peasantry.

On the S. side of the piazza is situated the church of *S. Maria Rotonda*, or the **Pantheon**, the only ancient edifice at Rome which is still in perfect preservation as regards the walls and the vaulting. The original statues and architectural decorations have long since been replaced by modern and inferior works, but the huge circular structure with its vast colonnade still presents a strikingly imposing appearance. The walls, constructed of admirable brickwork, 20 ft. in thickness, were originally covered with marble and stucco. The ground in the environs has gradually been so much raised that the pavement of the temple, to which five steps formerly ascended, now lies below the level of the piazza. Excavations recently made in front of the edifice, which led to the discovery of the two fine marble reliefs now in the vestibule, have been filled up again as they interfered with the street traffic.

The Portico (36 yds. wide, 14 yds. deep) is borne by 16 Corinthian columns of granite, 13 ft. in circumference, and 39 ft. in height; the tympanum formerly contained reliefs, and the

roof was embellished by statues. Eight of the columns are in front; the others form three colonnades, originally vaulted over, terminating in niches, in which stood the colossal statues of Augustus and his son-in-law M. Agrippa. The latter, according to the inscription on the frieze *(M. Agrippa L. F. Cos. tertium fecit)*, caused the edifice to be erected B.C. 27. — The central colonnade leads to the ENTRANCE, with its ancient door strongly secured by bronze plates, in order to diminish the weight of which the upper portion is replaced by a railing.

The INTERIOR, which is lighted by a single aperture in the centre of the dome, produces so beautiful an effect that it was currently believed at an early period that the temple derived its name of *Pantheon*, which was applied to it as early as A. D. 59, from its resemblance to the vault of heaven. The height and diameter of the dome are equal, being each 140 ft. The surface of the walls is broken by seven large niches, in which stood the statues of the gods, among which those of Mars, Venus, and Cæsar are ascertained to have been placed. The architrave is borne by fluted columns of giallo antico or pavonazzetto in couples, the shafts being 26 ft. in height. Above the latter, and corresponding with the niches, formerly rose a series of round arches, borne by Caryatides, but they appear to have been removed on the occasion of a very early restoration of the edifice. The coffered ceiling of the vault, which consists of concrete, was decorated with gold-leaf, and the whole roof was covered with gilded bronze tiles, which the Emp. Constans II. caused to be removed to Constantinople in 655. Under Gregory III. these tiles were replaced by lead. The building has frequently been restored, as, for example, by Domitian, Trajan, Septimius Severus, and Caracalla. The names of the last two are recorded by an inscription on the architrave of the portico.

In 609 the Pantheon was consecrated by Pope Boniface IV. as a Christian church, under the name of *S. Maria ad Martyres* (comp. p. 333), and in commemoration of the event the festival of All Saints was instituted. It was originally celebrated on 13th May, but afterwards on 1st Nov. A palace, a cathedral-chapter, and a cardinal's title were afterwards attached to the church, which is generally known as *S. Maria Rotonda*, or *La Rotonda*. Under Urban VIII. (Barberini) the two campanili were erected by Bernini, the 'asses' ears' of the architect as they have been derisively named. The same pope removed from the portico the brazen tubes on which the roof rested, and caused them to be converted into columns for the canopy of the high-altar of St. Peter's, and cannons for the defence of the castle of S. Angelo. This Vandalism gave rise to the complaint of Pasquin, *'Quod non fecerunt barbari, fecerunt Barberini'*. Pius IX. caused the church to be judiciously restored.

To the right of the high-altar is the burial vault of King *Victor Emanuel* (d. Jan. 9, 1878). In the first Chapel to the left of the high-

altar stands the simple monument of Card. *Consalvi* (buried in S. Marcello, p. 153) by *Thorvaldsen.*

To the left of the 3rd altar is *Raphael's Tomb* (b. 6th Apr., 1483; d. 6th Apr., 1520). On the wall is the graceful epigram composed by Card. *Bembo:* —

Ille hic est Raphael, timuit quo sospite vinci
Rerum magna parens, et moriente mori.

The Italian translation runs thus: —

'*Questi è quel Raffaele, cui vivo vinta*
Esser temea Natura, e morto estinta'.

A lengthy inscription beside it announces that Raphael's remains were placed in a new sarcophagus in 1833. The statue of the Madonna on the altar, by *Lorenzetto*, was executed in accordance with Raphael's last will.

The Pantheon is also the last resting-place of Ann. Caracci, Tadd. Zucchero, Bald. Peruzzi, Perino del Vaga, Giov. da Udine, and other celebrated artists.

A visit to the interior by *moonlight* should on no account be omitted, but the sacristan must be informed in good time. Visitors are then admitted by the door at the back of the sacristy, Via della Palombella 10. To ascend the dome a special permesso must be obtained.

At the back of the Pantheon are situated the ruins of the *Thermae of Agrippa*, the proximity of which to the Pantheon once gave rise to the absurd conjecture that it originally belonged to the baths, and was afterwards converted into a temple.

From the Piazza of the Pantheon we may proceed towards the E. through the *Via de' Pastini* to the Piazza di Pietra (p. 149); or we may turn at once to the left, towards the N., cross the *Piazza Capranica*, with the small theatre of that name, and reach Monte Citorio (p. 148); or, lastly, we may follow the *Via del Seminario*, which also runs towards the E., to S. Ignazio (p. 149).

Leaving the Pantheon, we now proceed towards the S. E., through the Via della Minerva to the Piazza della Minerva (Pl. II, 16), where the church of S. Maria sopra Minerva lies on the left, and the Hôtel de la Minerve opposite to us. In the centre of the piazza stands an elephant in marble, on the back of which a small obelisk was placed by *Bernini* in 1667, being one of those, which are said once to have risen in front of a temple of Isis formerly situated here. The other obelisk is in the Piazza della Rotonda (p. 195).

***S. Maria sopra Minerva**, erected on the ruins of a temple of Minerva founded by Domitian, the only Gothic church at Rome, was probably begun about 1285 by the builders of S. Maria Novella at Florence. It was restored in 1848-55, and contains several valuable works of art.

Interior. By the entrance-wall, on the right, the tomb of the Florentine knight Diotisalvi (d. 1482). — Left Aisle. On the left, the tomb of the Florentine Franc. Tornabuoni, by *Mino da Fiesole;* above it the monument of Card. Giac. Tebaldi (d. 1466). To the right of the altar in the 3rd Chapel, *St. Sebastian, by *Mino da Fiesole(?).* Over the altar: head of Christ, by *Perugino.* In the 5th Chapel is (r.) the monument of the Princess Lante, by *Tenerani.* — Right Aisle. By the pillar between the 3rd and 4th chapels is an egress (generally closed) with an ancient Greek sarcophagus (Hercules taming the lion). In the 4th Chapel, the *Annunciation, a picture on a golden ground (in the foreground Card. Giov. a Torrecremata recommending three poor girls

to the Virgin), painted to commemorate the foundation of the charitable institution of S. Annunziata, erroneously attributed to *Fiesole;* on the left the tomb of Urban VII. (d. 1590), by *Ambrogio Buonvicino.* The 5th Chapel (Aldobrandini) contains paintings by *Alberti;* over the altar the Last Supper by *Baroccio;* monuments of the parents of Clement VIII. by *Giac. della Porta.* — RIGHT TRANSEPT. A small chapel on the right is first observed, containing a wooden crucifix attributed to *Giotto;* then the Caraffa Chapel (recently restored), with a handsome balustrade, painted by *Filippino Lippi;* on the right Thomas Aquinas, surrounded by allegorical figures, defending the Catholic religion against heretics; on the wall at the back, the Assumption of the Virgin; altar-fresco, the Annunciation, with a portrait of the donor Card. Caraffa; sibyls on the vaulting by *Rafaellino del Garbo;* on the left the monument of Paul IV. (d. 1559), designed by *Pirro Ligorio*, executed by *Giac.* and *Tom. Casignola.* By the wall, adjacent to the latter, the tomb of Bishop Guiliel. Durantus (d. 1296), with a Madonna in mosaic by *Johannes Cosmas*, one of the best works of that period. The first chapel by the choir contains an altar-piece by *C. Maratta.* The second is the Cappella del Rosario; altar-piece groundlessly attributed to *Fiesole;* on the right the tomb of Card. Capranica (about 1470). — The CHOIR contains the large monuments of the two Medicis, (l.) Leo X. and (r.) Clement VII., designed by *Ant. da San Gallo;* that of Leo executed by *Raffaele da Monte Lupo*, that of Clement by *Giov. di Baccio Bigio;* on the pavement the tombstone of the celebrated scholar Pietro Bembo (d. 1547). In front of the high-altar is *Michael Angelo's* Christ with the Cross (1527); the nudity of the figure is justified by the master's intention to pourtray the Risen Christ, but it is now marred by a bronze drapery; the right foot also is protected against the kisses of the devout by a bronze shoe. On the left by the choir is a passage to the Via S. Ignazio; on the wall the tombstone (first on the left) of Fra Beato Angelico da Fiesole, who died in the neighbouring monastery in 1455, with his portrait and the inscription: *Hic jacet Venerabilis pictor Frater Joannes de Florentia Ordinis praedicatorum 14 LV.* — In the LEFT TRANSEPT is the Chapel of S. Domenico, with 8 black columns, and the monument of Benedict XIII. (d. 1730) by *P. Bracci.* Adjacent, to the right, is the entrance to the sacristy.

The adjoining Dominican monastery, formerly the residence of the chief of the order, and now occupied by the offices of the *Minister of Finance*, contains the *Bibliotheca Casanatensis* (entrance to the left by the church, first door to the right beyond the court; adm., see p. 109). The library is the largest in Rome after that of the Vatican, consisting of 200,000 vols. and 1000 MSS., and is connected by a bridge over the Via S. Ignazio with the Biblioteca Vitt. Emanuele in the Coll. Romano (p. 150).

From the Piazza della Minerva, past the S. side of the church, the *Via del Piè di Marmo* leads to the Piazza del Coll. Romano (p. 150). From the Piè di Marmo the Via del Gesù diverges to the right, leading in 3 M. to the Piazza del Gesù (p. 160).

From the Piazza S. Luigi de' Francesi (p. 191) the short street to the right on leaving the church leads to the PIAZZA MADAMA, where to the left rises the façade of the **Palazzo Madama** (Pl. II, 13), so called from Margaret of Parma, daughter of Charles V., by whom it was once occupied. Previously and subsequently it belonged to the Medicis, afterwards grand-dukes of Tuscany, by whose orders *Marocelli* altered it to its present form in 1642. The Italian Senate now meets in this palace. One entrance is from the Piazza

S. Luigi, the other from the Piazza Madama. — A short side-street leads hence to the —

***Piazza Navona** (Pl. II, 13), the largest in Rome after that of St. Peter, where, as its form still indicates, the *Circus*, or *Stadium of Domitian*, was formerly situated. The name is derived from the *agones* (corrupted to Navone, Navona), or contests which took place here. The piazza has recently been officially named *Circo Agonale*.

It is embellished with three *Fountains*. That on the N. side, placed here in 1878, represents Neptune in conflict with a sea-monster (polypus); round the central group are Nereids and sea-horses. Not far from it, in the centre of a large ancient basin of Pentelic marble, rises the large fountain erected by *Bernini* under Innocent X.; at the corners of the lofty mass of rock, the different parts of which represent the four quarters of the globe, are placed the gods of the four largest rivers, the Danube, Ganges, Nile, and Rio della Plata, executed by pupils of Bernini. The whole is surmounted by an obelisk, which was formerly in the Circus of Maxentius, and was originally erected in honour of Domitian. — The third fountain, at the S. end of the piazza, is adorned with masks, Tritons, and the statue of a Moor by Bernini.

The piazza was used from 1447 to 1871 as a vegetable market, which after the Italian occupation was transferred to the Campo de' Fiori (p. 204). The singular custom formerly prevailed of laying this piazza under water for the amusement of the people every August, by preventing the escape of the water from the fountains.

On the W. side of the Piazza Navona stands the church of **S. Agnese**, the interior of which, in the form of a Greek cross, and the campanili, are by *C. Rinaldi*. The façade is by *Borromini*. The Romans used to maintain that the Nile on the great fountain veiled his head in order to avoid being distressed by the tasteless appearance of the church-tower.

Over the principal door is the monument of Innocent X. by *Maini*; to the left, in the chapel of the transept, is a statue of St. Sebastian, adapted from an ancient statue by Maini. Beneath the dome are eight columns of 'cognatello'. The old church was situated in the side-vaults of the Circus where the saint suffered martyrdom. Two chapels with ancient vaulting still remain.

To the left of the church is the *Palazzo Pamfili* (Pl. I, 13, *18*), also erected by Rinaldi, now the property of Prince *Doria*. Opposite to it is the dilapidated national church of the Spaniards, *S. Giacomo degli Spagnuoli* (Pl. II, 13, *23*), erected in 1450. The entrance is in the Via della Sapienza.

The *Via di S. Agnese*, on the right side of the church, leads to the *Via dell' Anima* on the right, where on the left side is situated ***S. Maria dell' Anima** (Pl. II, 13; open till 8½ a. m., on holidays till noon; when closed, visitors go round the church by the Vicolo della Pace on the right, and ring at the door of the German

Hospice, opposite S. Maria della Pace). The name is derived from a small marble-group in the tympanum of the portal: a Madonna invoked by two souls in purgatory. This is the German national church, connected with the Hospice, and was completed in 1514. The unsuitable façade is by *Giuliano da Sangallo;* and *Bramante* is said to have designed part of the interior.

Interior (lately restored). The central window of the entrance-wall formerly contained stained glass by *William of Marseilles*, now modern. The frescoes of saints on the ceiling are by *L. Seitz.* — RIGHT AISLE. 1st Chapel: *St. Benno receiving from a fisherman the keys of the cathedral at Meissen (Saxony), which had been recovered from the stomach of a fish, altar-piece by *Carlo Saraceni.* 2nd Chapel: Holy Family, altar-piece by *Gimignani;* left, monument and bust of Card. Slusius. 4th Chapel: altered copy of *Michael Angelo's* Pietà in St. Peter's, by *Nanni di Baccio Bigio.* — LEFT AISLE. 1st Chapel: *Martyrdom of St. Lambert, *C. Saraceni.* 3rd Chapel: frescoes from the life of St. Barbara, *Mich. Coxcie.* 4th Chapel: altar-piece (Entombment) and frescoes by *Salviati.*

CHOIR. Over the high-altar, *Holy Family with saints, by *G. Romano*, damaged by inundations; on the right, *monument of Hadrian IV. of Utrecht (preceptor of Charles V., d. 1523), with figures of justice, prudence, strength, and temperance, designed by *Baldassare Peruzzi*, executed by *Michelangiolo Sanese* and *Niccolò Tribolo;* opposite to it, that of a Duke of Cleve-Jülich-Berg (d. 1575) by *Egidius of Rivière* and *Nicolaus of Arras.* A relief in the antechamber of the sacristy (at the end of the N. aisle) represents the investiture of this prince by Gregory XIII. In the church, at the entrance to the sacristy, is the tomb of the learned Lucas Holstein of Hamburg, librarian of the Vatican (d. 1661).

The *German Hospice* connected with the church was under Austrian management down to 1863. Opposite the hospital rises the church of —

***S. Maria della Pace** (Pl. II, I, 13, *3*), erected by Sixtus IV. (1484) and Innocent VIII., restored by Alexander VII., and provided by *Pietro da Cortona* with a façade and semicircular portico. The church consists of a nave only, and terminates in an octagon with a dome.

Interior. Over the 1ST CHAPEL on the right are **Raphael's* Sibyls: to the left the Sibyl of Cumæ; on the arch above, the Persian; then the Phrygian, and the aged Sibyl of Tibur, receiving from angels and recording revelations regarding the Saviour. They were painted in 1514 by order of Agostino Chigi who erected the chapel, and skilfully freed from 'restorations' by *Palmaroli* in 1816 (best light, 10-11 a.m.). 'The disposition of the figures, the uniform and admirable symmetry, and the conception of the forms and characters are such as to entitle this work to be ranked with the very greatest of Raphael's compositions; and it is probably the best calculated among all his frescoes to attract the admiration of the spectator' (Burckhardt). In the lunette above the Sibyls are the Prophets by *Timoteo della Vite*, a countryman and contemporary of Raphael: on the right Jonah and Joshua, on the left Daniel and David. — At the sides of the 1st Chapel on the left are *monuments of the Ponzetti family, of 1505 and 1509 (which should be compared with the heavy decorations of the 2nd chapel on the right, executed half-a-century later). *Altar-piece in fresco by *Bald. Peruzzi*: Madonna between St. Brigitta and St. Catharine, in front the donor Card. Ponzetti kneeling (1516). The vaulting above contains scenes from the Old and New Testament, in three rows, also by *Peruzzi.* — To the left, under the DOME, is the entrance to the sacristy and court (see below). Over the first altar on the left, Adoration of the Shepherds, by *Sermoneta;* above it, the Death of Mary, by *Morandi.* The second altar, with handsome marble-work, partially gilded, is of 1490. The high-

altar is adorned with an ancient and highly revered Madonna; on the vaulting are pleasing 'putti' by *Albani*. Over the adjacent altar to the right, Baptism of Christ, by *Sermoneta*. Over the niche, Mary's first visit to the Temple, by *Bald. Peruzzi* (retouched).

It is the custom for newly-married couples to attend their first mass in this church.

The *Court of the Monastery, with arcades constructed by *Bramante* by order of Card. Caraffa in 1504, merits a visit; by the right wall, the tomb of Bishop Bocciacio (d. 1437). Entrance through the church, or by Via Arco della Pace 5.

From the portal of the church the *Via della Pace* and the *Via in Parione* lead straight to the busy Via del Governo Vecchio (p. 202).

Leaving the Piazza del Gesù (p. 160), and following the Via de' Cesarini (Pl. II, 16) towards the W. in a straight direction, we come (right) to the *Piazza delle Stimate*, with the church of that name, and the *Pal. Strozzi* with a small piazza called after it (the streets to the right lead hence to the Piazza della Minerva and the Pantheon, pp. 197, 195). We next pass (left) the *Teatro Argentina* and follow the Via del Sudario (Pl. II, 13), the continuation of the Via de' Cesarini, in the direction of the church of S. Andrea della Valle, which is already visible.

The corner-house to the left (No. 13) before the church is reached is the **Palazzo Vidoni**, formerly *Caffarelli* and *Stoppani*, originally built from designs by Raphael. On the staircase are a few ancient statues (L. Verus, Minerva, Diana). In one of the rooms is the celebrated *Calendarium Praenestinum* of Verrius Flaccus, being five months of a Roman calendar found by Card. Stoppani at Palestrina. This palace was once occupied by Charles V. (admission not easily obtained). — On the side of the palace towards the church is the so-called *Abbate Luigi*, a mutilated ancient statue (see p. 159).

***S. Andrea della Valle** (Pl. II, 13), begun by *P. Olivieri* in 1591 on the site of several earlier churches, was completed by *C. Maderna*. The façade was designed by *Rinaldi*. The interior is well proportioned, but part of it has unfortunately been whitewashed.

On the right the *2nd Chapel (Strozzi) contains copies in bronze of the Pietà (in St. Peter's) and the Rachel and Leah (in S. Pietro in Vinc.) of *Michael Angelo*, by whom this chapel itself was perhaps designed. — On the left the 1st Chapel (Barberini) is adorned with several marble statues of the school of Bernini: St. Martha by *Mocchi*, John the Baptist by *Pietro Bernini*, Mary Magdalene by *Stati da Bracciano*, and St. John by *Buonvicino*. — At the end of the Nave are the monuments of the two popes of the Piccolomini family, brought here from the old church of St. Peter; on the left that of Pius II. (d. 1464), by *Nic. della Guardia* and *Pietro Paolo da Todi*; on the right that of Pius III. (d. 1503), executed somewhat later. — In the Dome: Glory of Paradise, by *Lanfranco;* below, the *Evangelists by *Domenichino*, one of his finest works. By the same master, *paintings on the vaulting of the apse. In front, in the girding-arch: John the Baptist, St. John, and St. Andrew pointing to Christ ('this is the Lamb', etc.); in the vaulting itself, on the left, the Scourging of St. Andrew; then the Vocation of Peter and Andrew by Christ; on the right, St. Andrew beholds and reveres the cross to which he is about to be affixed;

below are six female figures representing the virtues. The large lower frescoes by *Calabrese* (martyrdom of the saint) are of no great value.

To the N.W. of this point, on the right, No. 17 *Via de' Massimi*, is the —

Palazzo Massimi alle Colonne (Pl. II, 13, *11*), a fine structure by *Baldassare Peruzzi*, who however died in 1536 before its completion. The façade is constructed in a curve, following the direction of the street. The glimpse obtained of the double court is strikingly picturesque. On the second floor is the *Chapel of S. Filippo Neri* (open on March 16th), who is said to have here resuscitated a child of the family.

In 1467, within the buildings connected with this palace, the Germans *Pannartz* and *Schweinheim*, who during the two previous years had found an asylum in the monastery of Subiaco, established the first printing-office in Rome, from which they issued Cicero's epistles and other works, furnished with the name of the printers and the words '*In aedibus Petri de Maximis*'. — The Massimi family claims descent from the ancient Fabii Maximi, and their armorial bearings have the motto '*Cunctando restituit*'.

Continuing to follow the Via dei Massimi (whence the *Via de' Baullari* diverges to the left to the Pal. Farnese, which is visible from this point, p. 204), and crossing the small *Piazza S. Pantaleo*, with the small church of that name on the right, we observe opposite to us the spacious —

Palazzo Braschi (Pl. II, 13, *17*), erected by *Morelli* at the end of last century, and now occupied by the offices of the *Minister of the Interior*. It contains a fine *marble staircase and a few ancient statues. The back of the building looks towards the Piazza Navona (p. 199).

Passing the palace, we reach the Piazza del Pasquino (Pl. II, 13), which derives its name from an ancient group of statuary placed at the obtuse angle of the Pal. Braschi. This was an admirable, but now sadly mutilated work of a good period of art, and is said to have been called *Pasquino* as early as the end of the 15th cent. after a tailor of that name who lived in the vicinity and was notorious for his lampooning propensities. It was once the custom to affix satires and ebullitions of malice to this statue, the answers to which used to be attached to the Marforio (p. 159, 218), and to refer them to the slanderous tailor, whose name is perpetuated in the word 'pasquinade'. Compositions of this kind have been much in vogue at Rome ever since that period, sometimes vying with the best satires of antiquity. The group represents Menelaus with the body of Patroclus, at the moment when he looks around for help in the midst of the tumult of battle. Duplicates of the group are in the Loggia de' Lanzi and the Palazzo Pitti at Florence, and there are fragments in the Vatican (p. 311).

We continue to follow the Via del Governo Vecchio, which with its prolongations towards the N.W. and S.E. forms the chief communication between the Piazza di Venezia and the Ponte S. Angelo (comp. p. 161). On the right is the *Pal. del Governo*

Vecchio (Pl. II, 13, *20*), which was long the seat of the tribunals of justice and police. No. 124, opposite, is an elegant little house in Bramante's style (1500). — We now turn to the left, and soon reach, in the Piazza of that name, the —

Chiesa Nuova (Pl. II, 10), or *S. Maria in Vallicella*, erected by S. Filippo Neri for the order of Oratorians founded by him, and completed in 1605. Architecture by *Giov. Matteo da Città di Castello*, interior by *Martino Lunghi*, façade by *Rughesi*.

The **Interior**, which is dark and unfavourable for pictures, is richly decorated. The admirable stucco-work is by *Cos. Faniello*, and *Ercole Ferrata*. The ceiling of the NAVE, the dome, and the tribune are painted by *Pietro da Cortona*. — On the right, 1st Chapel, Crucifixion, *Scip. di Gaetano*; 3rd Chapel, dell'Ascensione, altar-piece by *Muziano*. — On the left, 2nd Chapel, Adoration of the Magi, *Ces. Nebbia;* 3rd Chapel, Nativity, *Durante Alberti;* 4th Chapel, Visit of Elizabeth, *Baroccio*. — LEFT TRANSEPT: Presentation in the Temple, *Baroccio;* Peter and Paul, statues in marble, by *Valsoldo*. Here also, adjoining the tribune, is the small and sumptuous chapel of *S. Filippo Neri*, beneath the altar of which his remains repose. Above is the portrait of the saint in mosaic, after the original of *Guido Reni* preserved in the adjoining monastery. — Over the HIGH ALTAR, with its four columns of porta santa, a Madonna by *Rubens;* on the right SS. Gregory, Maurus, and Papia, on the left SS. Nereus and Achilleus, also by *Rubens*, who painted these pictures during his second stay in Rome in 1606 for this church, which was then the most fashionable in the city. — RIGHT TRANSEPT. On the right, Coronation of Mary, *Cav. d' Arpino*; SS. John the Baptist and John the Evangelist, statues in marble by *Flaminio Vacca*.

The SACRISTY (entered from the left transept) was constructed by *Marucelli*. On the vaulting: Angel with instruments of torture, by *Pietro da Cortona*. Colossal statue of the saint by *Algardi*.

On 26th May, the festival of the saint, and after Ave Maria every Sunday from 1st Nov. to Palm Sunday, concerts of sacred music, to which men only are admitted, are given in the adjoining *Oratorium*, which derives its name from the oratories fitted up by S. Filippo Neri. The saint was fond of music and advocated a cheerful form of divine service.

The adjoining *Monastery*, erected by *Borromini*, is of irregular shape, but is remarkable for the massiveness of its construction. It contains a room once occupied by the saint, with various relics. The *Corte di Appello*, the *Tribunale Civile e Correzionale*, and the *Tribunale di Commercio* have recently been established in this building. — The valuable *Library* founded by S. Filippo Neri, and gradually enriched by rare MSS., is open to the public on Wednesdays, Thursdays, and Saturdays, 9-1 o'clock.

From the Piazza della Chiesa Nuova we may either return to the Via del Governo Vecchio and Ponte S. Angelo (p. 276), or, turning to the left opposite the façade of the church, we may follow the *Via del Pellegrino*, at the E. end of which, on the left, is the Cancelleria (see below).

The VIA DE' BAULLARI, mentioned at p. 202, leads to several interesting palaces in the best style of the Renaissance. Immediately on the right, a little back from the street, is the small, but elegant **Palazzetto Farnese*, of which *Baldassare Peruzzi* is said to have been the architect.

The short streets diverging to the right lead to the Piazza and ***Palazzo della Cancelleria** (Pl. II, 13). The palace, designed by *Bramante* in strict accordance with the rules of the ancient orders of architecture, is one of the finest structures in Rome and of majestic simplicity in its proportions. It contains within its precincts the church of S. Lorenzo, originally erected near the theatre of Pompey. The elegant FAÇADE (with portal afterwards added by *Dom. Fontana*) is constructed of blocks of travertine from the Colosseum. The *COURT, in two stories, is surrounded by arcades. The columns are ancient; the graceful capitals are decorated with roses, a flower which belonged to the armorial bearings of the founder Card. Riario. In this palace, in 1848, Pius IX. convoked a parliament to deliberate on the reforms to be undertaken in the States of the Church. On 15th Nov. of that year the minister Count Rossi was assassinated on the first landing of the staircase. This is the only palace in the interior of the city which the Italian government still permits to be occupied by the ecclesiastical authorities.

To the right of the palace (with an entrance to the right from the court) is situated the church of **S. Lorenzo in Damaso,** which has the above-mentioned façade in common with the palace. It was also designed by *Bramante* (originally erected by Damasus I.), and is bounded by arcades on three sides. The architecture is the chief object of interest. The pictures were destroyed during the revolution of last century. At the end of the right aisle is the tomb of the ill-fated Count Rossi (see above), with a bust by *Tenerani*.

The Piazza della Cancelleria is adjoined by the PIAZZA CAMPO DI FIORI (Pl. II, 13), an important centre of business, especially since the vegetable market, with its picturesque frequenters, and enlivened by country-people in the morning, was transferred hither from the Piazza Navona. — *Theatre of Pompey* and Via de' Giubbonari, p. 207.

Adjoining the Campo di Fiori to the S.W. is the PIAZZA FARNESE, adorned with two fountains. Here is situated the —

***Palazzo Farnese** (Pl. II, 14), one of the finest palaces at Rome, begun by Card. Alex. Farnese, afterwards Pope Paul III. (1534-45), from designs by *Antonio da San Gallo*, continued under the direction of *Michael Angelo* (who designed the beautiful cornicing and the court), and completed by the construction of the loggia at the back, towards the Tiber, by *Giacomo della Porta* in 1580. The building materials were taken partly from the Colosseum, and partly from the Theatre of Marcellus. This palace was inherited by the kings of Naples, and from 1862 to 1870 was occupied by Francis II. It was purchased in 1874 by the French government, whose embassy to the Italian court is now established here; on the second floor is the 'Ecole de Rome', or French archæological institution, founded in 1875. The triple *colonnade of the entrance was designed by *Sangallo*, the two lower halls of the court by *Michael Angelo*, in imitation of the Theatre of Marcellus. The court contains two

ancient sarcophagi (that to the right from the tomb of Cæcilia Metella, p. 344). The celebrated antiquities once in this palace (Farnese Bull, Hercules, Flora) are now in the Museum of Naples.

A room on the 1st floor (at present generally closed) is embellished with *Frescoes by *Annibale Caracci*, his finest work, consisting of mythological representations with rich architectural painting, executed in eight years by him, his brother *Lodovico*, *Domenichino*, and other masters. — In the old *Banquet Hall* is a *ceiling in carved wood, from a design by *Michael Angelo*.

From the Piazza Farnese a line of streets leads to the N.W., called the Via di Monserrato, and *Via de' Banchi Vecchi*, to the Ponte S. Angelo. On the left in the former street is *S. Maria di Monserrato* (Pl. II, 10, 3), the national Spanish church, connected with a hospice. It was erected in 1495 by Sangallo, and afterwards restored. The first chapel on the right contains an altar-piece by Ann. Caracci.

Proceeding to the S.E. from the Piazza Farnese, we follow the Vicolo de' Venti to the Piazza di Capo di Ferro. Here, on the right, rises the —

***Palazzo Spada alla Regola** (Pl. II, 14), erected in the pontificate of Paul III. about 1540 by Card. Capodiferro, in imitation of a house built by Raphael for himself. Since 1640 the palace has belonged to the Spada family. It contains an interesting collection of *antiquities and pictures (adm., see p. 118).

The most important antiquities are exhibited in a room on the Ground Floor (visitors turn immediately to the left in the gateway; fee ½ fr.). Opposite the entrance wall: sitting *statue of Aristotle, formerly erroneously called Aristides, a copy from a celebrated Greek work; right arm and left leg new. Then eight fine *reliefs, found in 1620 in S. Agnese Fuori le Mura, where they formed part of the pavement with their faces downwards. Beyond the Aristotle, to the left, 65. Dædalus and Pasiphaë; right, 72. Paris as a cowherd. Window-wall: 66. Wounded Adonis; 67. Ulysses and Diomedes carrying off the Palladium. Entrance wall: Endymion; Perseus and Andromeda, casts from the originals in the Capitoline museum. Left wall: 68. Paris taking leave of Œnone; 69. Hypsipyle finds Opheltes, who had been entrusted to her, killed by a snake; 70. Amphion and Zethus; 71. Bellerophon watering Pegasus. Also several busts, small statues, etc.

In the court we turn immediately to the right, and ascend the staircase to the Upper Floor (½ fr.). In the Ante-Chamber is a *Colossal Statue of Pompey*, found in the pontificate of Julius III. (1550) in digging the foundations of a house in the Vicolo de' Leutari. The body was in the ground of one proprietor, while the legs were in that of another. As both parties laid claim to the statue, the judge ordered it to be divided; but the pope prevented this by purchasing it for 500 scudi, and presented it to Card. Capodiferro. The head, although made of a separate block, belongs to the original. The workmanship is mediocre.

We now traverse a room adorned with frescoes of little value to the Picture Gallery (provided with catalogues). I. Room, beginning opposite the entrance: 3. *Bolognese Sch.*, Madonna; 7, 12. *French Sch.*, Portraits; 10. *Camuccini*, Card. Patrizi; 22. *Caravaggio*, Portrait; 40. *Sc. Gaetano*, Julius III.; 56. *Sch. of Francia*, Madonna. — II. Room: 1. *Seb. del Piombo*, Astronomer; 6. *Baudin*, Still life; 9. *Breughel*, Landscape; 10. *Guido Reni*, Judith; 12. *G. Poussin*, Landscape; 16. *And. del Sarto*, Visitation of Elizabeth (seriously damaged); 43. *Leonardo da Vinci* (a copy of the original in England), Christ and the scribes. — III. Room: 2. *Caravaggio*, St. Anna and the Virgin; 4. *Raphael*, John the Baptist, a copy; 15. *Breughel*, Landscape;

24. *Guercino*, Dido's death; 26. *Baciccio*, Design of the ceiling-painting in Gesù; 29. *Salvator Rosa*, Landscape; 31. *Titian*, Portrait; 40. *Moroni*, Portrait; 48, 49. *Marco Palmezzano*, God the Father, and Bearing the Cross; 51. *Titian* (?), Card. Paolo Spada; 60, 70. *Salv. Rosa*, Landscapes; 63. *Guido Reni*, Abduction of Helen; 67. *Borgognone*, Cavalry-skirmish. — IV. Room: 4. *Guido Reni*, Card. Bernardo Spada; 9. After *Titian*, Paul III.; 10. *German Sch.*, Portrait (1511); 15. *Caravaggio*, Laughing angel's head; 18. *German Sch.*, Portrait; 26. *Ger. Honthorst*, Christ in the garden; 30. *Caravaggio*, St. Cecilia; 31. *Maratta*, Card. Fabricius Spada; 44. *Andr. del Sarto* (?), Madonna; 54. *French Sch.*, Portrait.

Leaving the Piazza Capo di Ferro, and continuing our walk in the same direction, we reach the small Piazza de' Pellegrini. On the left is the back of the *Pal. Santacroce*, now a *Monte di Pietà* (Pl. II, 14), or money-lending establishment, founded in 1539, and established here in 1604 (some of the numerous pictures pledged here are of great value). On the right is the church of *S. Trinità de' Pellegrini*, erected in 1614, with a high-altar adorned with a picture of the Trinity, by *Guido Reni*. The neighbouring hospital is destined for the accommodation of convalescents and pilgrims. It contains 488 beds, and can provide dinner for 944 persons at one time. Italian pilgrims are entertained here at Easter for three days, and foreigners for four. — In the vicinity is the church of *S. Maria in Monticelli* (Pl. II, 14), which was consecrated by Paschalis II. in 1101. It has been restored several times, so that the campanile and remains of mosaics in the tribune are now the only relics of the period of its foundation.

The Via de' Pettinari (Pl. II, 14) leads from the Piazza de' Pellegrini to the Ponte Sisto. At the end of the street, on the right, is the small church of *S. Salvatore in Onda*, re-erected in 1684, and on the left the *Fontanone di Ponte Sisto*, constructed by Giov. Fontana under Paul V. — The *Ponte Sisto*, see p. 324.

In a straight direction from the fountain, towards the N.W., and near the river, runs the Via del Fontanone, prolonged by the Via Giulia (Pl. II, 14. 10), which was built by Julius II., leading in 12 min. to the Ponte S. Angelo. To the left in the latter street, opposite the garden of the Pal. Farnese, stands the small church of *S. Maria della Morte*, or *dell' Orazione* (Pl. II, 11), erected by Fuga about the middle of last century, and belonging to a burial society. Then to the left, the *Pal. Falconieri*, built by Borromini, which once contained the picture-gallery of Card. Fesch. On the same side, farther on, the *Carceri Nuovi*, a prison founded by Innocent X.; then No. 66, the *Pal. Sacchetti* (Pl. II, 10), originally erected by Antonio da San Gallo as his private residence.

At the end of the street, on the left, is **S. Giovanni de' Fiorentini** (Pl. II, 10), the handsome national church of the Florentines. The building was begun, by the desire of Leo X., from a design by *Sansovino*, which he preferred to the competing plans of Raphael, Sangallo, Peruzzi, others; and the laborious task of completing the substructions on the bank of the river was executed by *Sangallo*.

At a later period *Michael Angelo*, and after his death *Giacomo della Porta* were engaged in the work, and the façade was finally added by *Aless. Galilei* in 1725. The church contains nothing worthy of mention except a picture by *Salvator Rosa* in the chapel of the right transept (SS. Cosmas and Damianus at the stake).

Near the church an iron *Chain-Bridge* (1 soldo), constructed in 1863, crosses the river to the Longara (p. 320). The *Via Paola* leads from the church to the Ponte S. Angelo (p. 276).

In the Piazza Campo di Fiori (p. 204), on the side next S. Andrea della Valle, once lay the *Theatre of Pompey* (Pl. II, 13, 14). In this piazza is the *Pal. Righetti* (entrance, Piazza del Biscione 95), in the court of which the bronze statue of Hercules (p. 313) and substructions of the theatre were discovered. Numerous fragments of the walls are now incorporated with the modern building. The semicircular bend of the street by *S. Maria di Grottapinta* (Pl. II, 13, 5) distinctly shows the form of the ancient theatre.

From the Piazza Campo di Fiori the busy Via de' Giubbonari leads towards the S.E. to the Capitol and the S. quarters of the city. After 2 min. it expands into the *Piazza S. Carlo a' Catinari*. Here, on the left, is the church of **S. Carlo a' Catinari** (Pl. II, 14), erected by *Rosati* in 1612 in honour of S. Carlo Borromeo, in the form of a Greek cross, and covered with a dome.

In the 1st Chapel on the right, Annunciation, by *Lanfranco*. In the space below the dome are figures of the four cardinal virtues, by *Domenichino*. In the transept to the right, Death of St. Anna, *Andrea Sacchi*. Over the high-altar, Card. Borromeo in the procession of the plague at Milan, *P. da Cortona;* tribune decorated by *Lanfranco*. The other paintings are of little value.

The *Pal. Santacroce* (Pl. II, 14, *4*), situated opposite, has its principal façade towards the Piazza Branca.

Farther on, the street divides: to the right, the Via del Pianto, see p. 208; to the left, the Via de' Falegnami leads to the small Piazza Tartaruga (Pl. II, 17), named after the graceful **Fontana delle Tartarughe* (tortoises), erected by *Giac. della Porta* in 1585, and embellished with the figures of four youths in bronze, by the Florentine *Taddeo Landini*. This is the most charming fountain in Rome; the design is attributed to Raphael.

Nr. 10, Piazza Tartaruga, immediately to the right (another entrance, Piazza Costaguti 16), is the **Palazzo Costaguti** (Pl. II, 17, *20*), erected about 1590 by *Carlo Lombardi*. On the first floor (closed to the public) are ceiling paintings by *Franc. Albani*, *Domenichino*, *Guercino* (Armida with Rinaldo in the dragon-chariot, admirably coloured), by the *Cav. d'Arpino*, and other masters. One wing of the palace (formerly *Boccapaduli*) was long the residence of the Poussins, and still contains works by them, but is not now accessible.

To the left is the **Palazzo Mattei** (Pl. II, 17, 27), originally an

aggregate of separate buildings which occupied the block between S. Caterina de' Funari and Via Paganica. Of these the handsomest is the present so-called palace (principal entrance, Via di S. Caterina de' Funari 32; side-entrance, No. 31), erected in 1616 by *Carlo Maderna*, and one of his finest productions.

In the passages of the entrance, in the arcades, and along the sides of the COURT, a great number of ancient reliefs are built into the walls. In the court are (r.) Mars with Rhea Silvia, and Apollo with the Muses; and (l.) the Calydonian hunt and Rape of Proserpine. In the portico, Sacrifice of Mithras, Apollo with the Muses, and a Bacchanalian procession, all from sarcophagi. The statues in the court and niches on the staircase, some of them much modernised, are of no great value. The stucco decorations of the ceiling on the staircases are well executed.

Farther on, in the Via de' Falegnami, we observe on the left the church of **S. Caterina de' Funari** (Pl. II, 17), erected in 1564 by *Giac. della Porta*, with a singular-looking tower, situated within the ancient *Circus Flaminius*. The interior contains a few unimportant pictures by *A. Caracci* (1st chapel on the right), *Nanni*, *Venusti*, *Muziano*, and *Agresti*. The adjoining convent of Augustinian nuns contains a school for girls.

The street terminates in the *Via Delfini*, which to the left leads to the Via Aracœli (p. 161), and to the right to the PIAZZA CAMPITELLI, beyond the next corner. Here, on the right, stands **S. Maria in Campitelli** (Pl. II, 17), erected by *Rinaldi* under Alexander VII. for the more worthy reception of a miraculous image of the Virgin, to which the cessation of the plague in 1656 was ascribed. A smaller church of the same name, mentioned in the 13th cent., formerly stood on this site.

The architecture of the INTERIOR, with its handsome projecting columns, has an imposing effect. — Beneath the canopy over the HIGH-ALTAR is placed the miraculous Madonna. In the 2nd Chapel on the right, the Effusion of the Holy Ghost, by *Luca Giordano;* in the 1st Chapel on the left two monuments resting on lions of rosso antico. In the S. transept the tomb of Cardinal Pacca by *Pettrich.*

Opposite the church is the *Pal. Pacca.* — Omnibuses to S. Paolo Fuori, see p. 113.

From the S.E. end of the Piazza Campitelli, to the left, the *Via Tor de' Specchi* leads to the Piazza Aracœli (p. 211), at the foot of the Capitol, and to the right the *Via Montanara* to the Theatre of Marcellus (see p. 209).

From the Piazza S. Carlo a' Catinari (p. 207) the VIA DEL PIANTO (Pl. II, 14, 17) leads to the right to the *Piazza Giudea*, or *S. Maria del Pianto*, called after a small church (which once bore a Hebrew inscription on the portal lamenting the obduracy of the Jews). Adjoining this piazza on the right is the PIAZZA CENCI (Pl. II, 17), where on the left in the corner is situated the *Synagogue*, and on the right the *Palazzo Cenci-Bolognetti*. In this palace once resided the ill-fated Beatrice Cenci, who was executed for the murder of her father, a man of execrable character. Her portrait, in the Pal.

Barberini (p. 168), is a favourite subject for reproduction with the Roman artists.

The Via del Portico di Ottavia, formerly the *Pescheria*, or fish-market, which presents a busy scene on Friday mornings, leads from the Piazza Giudea to the Portico of Octavia. Between the Pescheria and the Tiber lies the **Ghetto** (Pl. II, 17), the quarter allotted by Paul IV. to the Jews, who in ancient and mediæval times occupied a quarter in Trastevere, formerly closed by a gate. It consists of several streets parallel with the river, and connected by narrow lanes. The same pope compelled the Jews to wear yellow head-gear, and pay unusually heavy taxes; and among other oppressive exactions, they had to provide the prizes for the horse-races at the Carnival. The traveller may explore this quarter for the sake of observing the marked oriental type of its occupants, and the characteristic industry with which they seek to counteract the disadvantages of their social position. The *Via della Fiumara*, the nearest to the river, leads to the Ponte de' Quattro Capi (see p. 328).

The Via del Portico di Ottavia leads in a straight direction to the interesting remains of the **Portico of Octavia** (Pl. II, 17, *18*), which was erected by Augustus on the site of a similar structure of Metellus (B. C. 149), and dedicated to his sister. Under Titus it was destroyed by a conflagration which raged in this quarter of the city, but was restored by Sept. Severus and Caracalla in 203, as the inscription records. This building was in the form of a colonnade enclosing an oblong space, within which stood temples of Jupiter Stator and Juno. Columns from this structure are frequently seen built into other edifices. It was adorned with many admirable works of art which formed part of the Macedonian booty, and it was here that the Medici Venus was found. In 770 the church of *S. Angelo in Pescheria* was built on the ruins of the colonnade by Stephen III., but, having been frequently restored, it has entirely lost its mediæval character. In pursuance of a bull issued in 1584, the Jews were formerly compelled to hear sermons here on their Sabbath, in which the Old Testament was explained to them in accordance with the doctrines of the church.

Beyond the colonnade the Via del Teatro di Marcello next leads to the **Theatre of Marcellus** (Pl. II, 17, *5*), which was begun by Cæsar, and completed B. C. 13 by Augustus, who named it after his nephew, the son of Octavia. The twelve arches still standing on the external wall of the space for the spectators are now occupied by smiths and other artizans as workshops. The lower story, partly filled up, is in the Doric, the second in the Ionic style, above which, as in the case of the Colosseum, a third probably rose in the Corinthian order. It is said to have accommodated 20,000 spectators. The stage lay towards the Tiber. It has recently been proposed to purge the ruin of all unseemly adjuncts, and to form an open space around it. In the 11th cent. the theatre was used by *Pierleone* as a

fortress. To his descendants succeeded the *Savelli*, whose palace (opposite the Ponte Quattro Capi) stands on a lofty mound of debris within the theatre. In 1712 the palace was purchased by the *Orsini*, and in 1816-23 the historian Niebuhr, when Prussian ambassador, resided here.

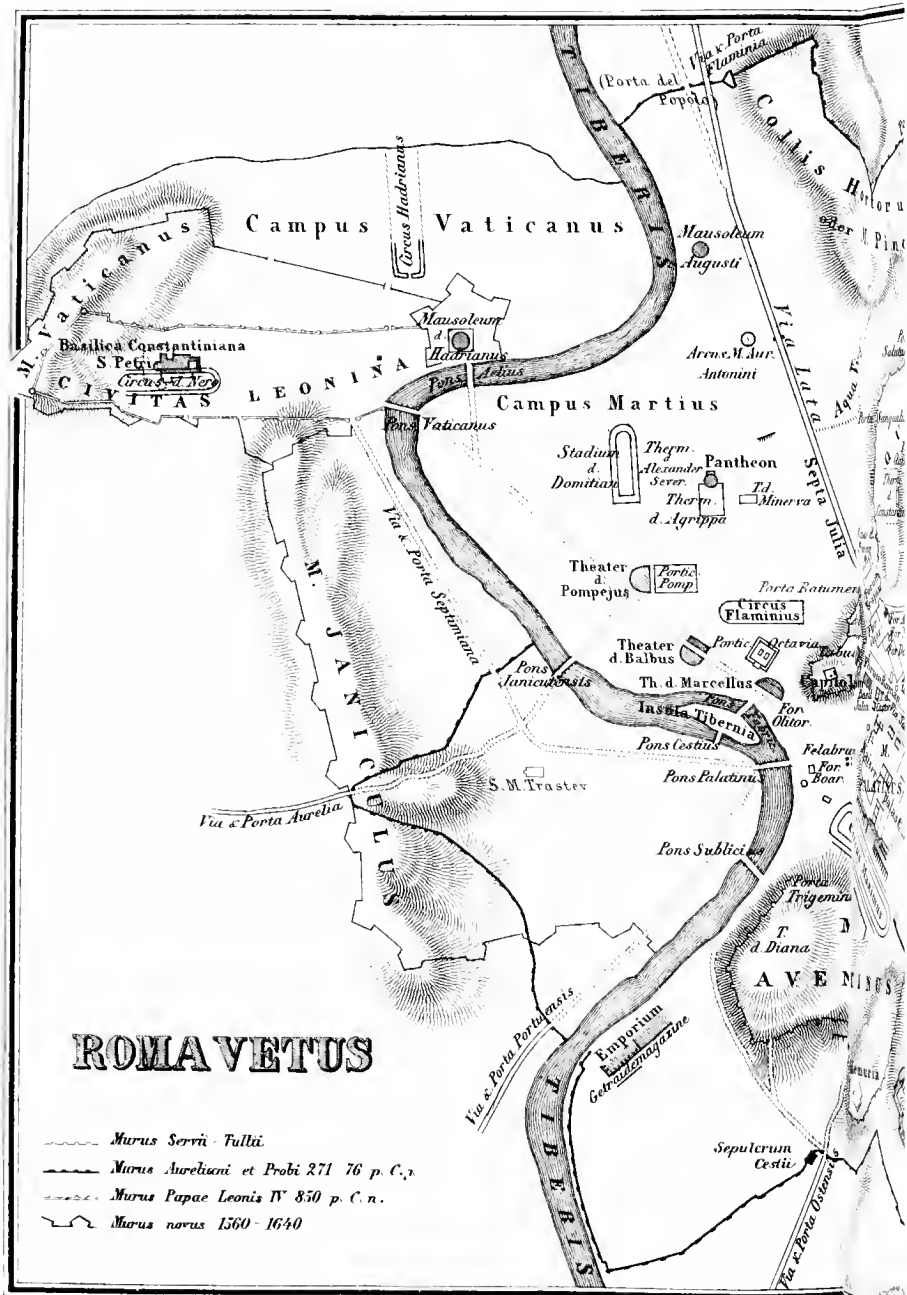
The external wall adjoins the small and busy PIAZZA MONTANARA, a frequent resort of the peasantry. To the left a street leads to the Piazza Aracœli (p. 211), and, to the right, the busy VIA BOCCA DELLA VERITÀ to the piazza of that name (p. 249). Immediately to the right in the latter street, standing back, is the church of **S. Nicola in Carcere,** recently restored, containing, on the external walls and in the interior, ancient columns which appear to have belonged to three different temples, including those of *Spes* and *Juno Sospita*. Visitors may descend and examine the foundations of these temples, which have been excavated (sacristan with light $^1/_2$ fr.).

IV. Ancient Rome.

This part of the description embraces the southern portion of the city, beginning with the Capitol, and extending eastwards as far as the Lateran: i. e. the hills of the Capitoline, Palatine, Aventine, Cælius, and the S. slope of the Esquiline. The imposing monuments and reminiscences of classical antiquity, more of which are daily being brought to light by the excavations, impart its characteristic aspect to this, the principal, but now almost deserted quarter of the Republican and Imperial city. A number of ancient churches, which are extremely interesting to students of Christian architecture, as well as the imposing collections of the Capitol and Lateran, also attract numerous visitors.

The Capitol.

This is the smallest, but historically the most important of the hills of Rome. It was originally merely the S. spur of the Quirinal, from which it was separated by a slight depression, but this hollow was greatly enlarged in consequence of the building operations of Trajan. The Capitol consists of three distinct parts: (1) the N. summit with the church and monastery of Aracœli (164 ft.); (2) the depression in the middle with the piazza of the Capitol (98 ft.); and (3) the S. W. point with the Pal. Caffarelli (156 ft.). It was on this piazza, the *Area Capitolina*, that Romulus is said to have founded his asylum; it was here that popular assemblies were afterwards held; and it was here, in the year B. C. 133, on the occasion of the suppression of the revolt of Tiberius Gracchus, that the blood of the citizens flowed for the first time in civil warfare. One of the peaks of the hill was occupied by the *Arx*, or citadel, with the temple of Juno Moneta, while the other was the site of the great *Temple of Jupiter*. Topographers differed long as to which height was occupied by the citadel, German scholars placing it on the Aracœli height, and the temple of Jupiter on the Caffarelli height, while the Italian authorities were inclined to invert this order. The Italian topographers, however, have recently been more disposed to take the view of the German savants, chiefly owing to the discoveries made in the course of the excavations in connection with the dome-saloon of the new Capitoline Mu-



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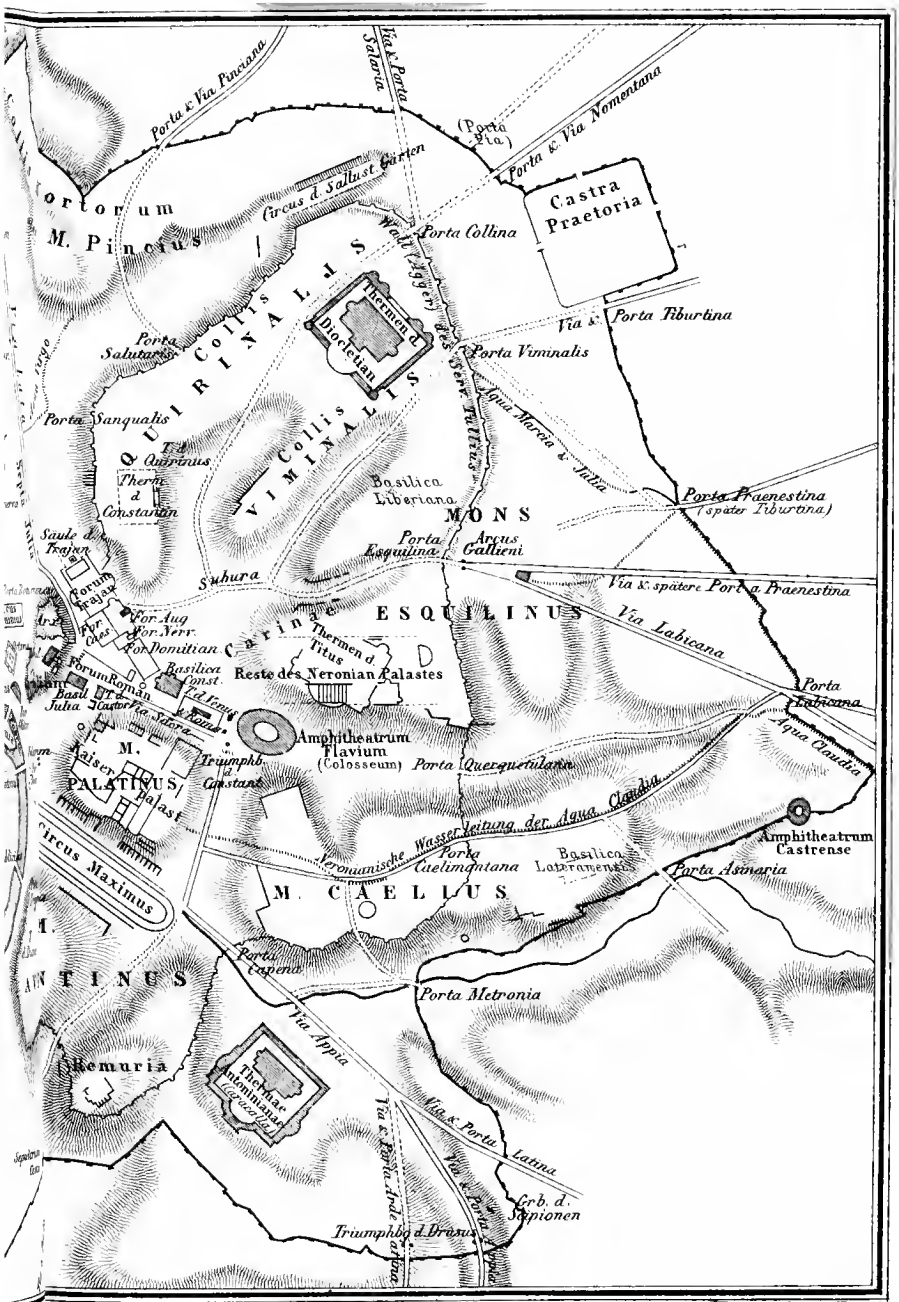


Wagner & Debes, Leipzig

seum (see p. 215). The temple was built by Tarquinius Superbus, the last of the kings, and consecrated in B.C. 509, the first year of the Republic. It was 800 ft. in circumference, and possessed a triple colonnade and three cellæ, that of Jupiter being in the middle, and one for Juno and Minerva on each side. In the year B.C. 83, during the civil war, the temple was burned down, and the same fate overtook it in A.D. 69, on the occasion of the struggle between Vespasian and Vitellius. This most sacred shrine of ancient Rome was magnificently restored by Domitian, and was preserved down to the year 455, when it was plundered by the Vandals and robbed of its gilded bronze tiles. After that period there is no trace of it in history. The numerous shrines which once surrounded it have been consigned to the same fate, and the whole of the hill now bears the stamp of modern times.

For nearly 500 years after the time of Cassiodorus, the Goth (6th cent.), there is no mention of the Capitol in the annals of Rome. The hill was in the possession of the monastery of Aracœli, and the name of Monte Caprino, or hill of goats, which was applied to the S.E. height, bears testimony to its desertion. The glorious traditions, however, which attached to this spot, gave rise to a renewal of its importance on the revival of a spirit of municipal independence at Rome. In the 11th century it again became the centre of the civic administration. The prefect of the city resided here; among the ruins of the venerable citadel the nobility and the citizens held their public assemblies; and in 1341 Petrarch was crowned as a poet in the great senate-hall here. The hill could originally be approached from the Forum only, the N.W. side being precipitous and inaccessible, but in 1348 the latter side was connected for the first time with the new quarter of the city by the construction of the flight of steps of Aracœli, which was almost the only public work executed at Rome during the exile of the papal court at Avignon. About 1389 Boniface IX. converted the palace of the senate into a kind of fortress, but its present form dates from the 16th century. Two new approaches from the city having been constructed in 1536, the Capitol has since formed a kind of termination of the modern part of the city in the direction of the ruins of ancient Rome.

From the Piazza Aracœli (Pl. II, 17) three approaches lead to the Capitoline Hill, that in the centre being the principal ascent for pedestrians. On the left a lofty flight of 124 steps, constructed in 1348, leads to the church of *S. Maria in Aracœli* (the principal entrance, but generally closed, see below). — On the right the *Via delle Tre Pile*, which has recently been converted into an easy and handsome approach, on which occasion remains of the ancient wall of Servius, enclosing the hill in the direction of the Campus Martius, were brought to light (behind the railings to the left as we ascend), leads past the entrance of the *Pal. Caffarelli*, which was erected in the 16th cent. by Ascanio Caffarelli, a former page of Charles V., and is now the residence of the German ambassador. The principal approach and the Via delle Tre Pile lead to the Piazza del Campidoglio, see p. 213.

***S. Maria in Aracœli** (Pl. II, 20), a church of very early origin, is mentioned in history in the 9th cent. as *S. Maria de Capitolio*. The present name, derived from a well-known legend (p. 212), has been in use since the 14th century. The church, of which the Roman senate formerly enjoyed the patronage, has given a title to a cardinal since the time of Leo X. The façade is unfinished, having escaped modernisation owing to the timely remonstrances of the celebrated German artist Overbeck.

The church is generally approached from the Piazza of the Capitol by the staircase to the left, at the back of the Capitoline museum, and then to the left from the first landing. Over the door here is an ancient mosaic of the Madonna between two angels.

The **Interior** is disfigured by modern additions. The nave is supported by 22 ancient columns, most of them of granite, varying greatly in style and dimensions. The 3rd on the left bears the inscription '*A cubiculo Augustorum*'. The rich ceiling of the nave was executed to commemorate the victory of Lepanto in 1571.

By the wall of the principal ENTRANCE, to the left, is the tomb of the astronomer Lodovico Grato (1531), with a figure of Christ by *Andrea Sansovino*; on the right the *monument of Card. Lebretto (1465) with partially preserved painting. — RIGHT AISLE, 1st Chapel: *Freseoes from the life of St. Bernardino of Siena, by *Pinturicchio*, restored by *Camuccini*. Frescoes on the ceiling attributed to *Franc. da Città di Castello* and *L. Signorelli*. The 5th Chapel (of St. Matthew) contains good pictures by *Muziano*. — LEFT AISLE. In the 2nd Chapel a manger (*presêpe*) is fitted up at Christmas, i. e. a gorgeous representation of the Nativity in life-size, with the richly decorated image of the Infant Christ (*il santo bambino*), which forms the principal ornament of the church. This image is believed to proteet persons in imminent danger, is freqnently invoked and revered, and is sometimes eonveyed to the houses of the sick, on which occasions passers-by kneel on its approach. During the week after Christmas, from 3 to 4 o'clock daily, a number of children from 5 to 10 years of age address their petitions to the bambino. At the end of the left aisle a tomb-relief of Msgr. Crivelli by *Donatello* (much damaged). — TRANSEPT. On the right and left, by the pillars of the nave, are two *ambos from the old choir, by *Laurentius* and *Jacobus Cosmas*. The Chapel on the right belongs to the *Savelli;* on the right and left (the latter originally an ancient sarcophagus) are monuments of the family, of the 13th cent. (of the parents and a brother of Honorius IV.). The left transept contains a rectangular canopy, borne by eight columns of alabaster, ealled the CAPPELLA SANTA, or DI S. ELENA. Beneath the altar, which was destroyed during the French Revolution, but was restored in 1835, the remains of S. Helena are said to repose in an ancient sarcophagus of porphyry. The present altar also encloses an ancient altar, bearing the inscription *Ara Primogeniti Dei*, which is said to have been erected by Augustus. According to a legend of the 12th cent., this was the spot where the Sibyl of Tibur appeared to the emperor, whom the senate proposed to elevate to the rank of a god, and revealed to him a vision of the Virgin and her Son. This was the origin of the name, 'Church of the Altar of Heaven'. At the end of the N. transept is the monument of Matthæus of Aquasparta (d. 1302), the principal of the Franciscan order, mentioned by Dante. — CHOIR. To the left, the monument of Giov. Batt. Savelli (d. 1498). From 1512 down to 1565 the high-altar was adorned with the Madonna of Foligno by Raphael, ordered for this church, afterwards at Foligno (p. 75), and now in the Vatican Gallery. The donor, Sigismondo Conti da Foligno, is interred in the choir. The present altar-piece is an ancient picture of the Madonna, attributed to *St. Luke*.

The adjacent *Monastery*, which is reached by the continuation of the side-steps from the piazza of the Capitol, has belonged to the Frati Minori Osservanti di S. Francesco since 1251, and was formerly the residence of the principal of the order, but part of it is now occupied by the military. Fine view of ancient Rome from the corridors. — In the monastery garden fragments of very ancient walls have recently been discovered, running in a direction parallel to the Via dell' Arco di Settimio Severo. They are constructed of tufa, like the walls of Servius, and perhaps belonged to the fortifications of the Arx.

The Central Approach, a gently ascending staircase paved with asphalte ('la cordonnata'), leads to the Piazza del Campidoglio. At the foot of the steps are two handsome Egyptian *Lions*, and at the top a group of the horse-taming *Dioscuri* (Castor and Pollux), which are said once to have adorned the theatre of Pompey. To the left of the highest steps a she-wolf is kept in a cage in reminiscence of the story of the foundation of Rome.

The design of the present ***Piazza del Campidoglio**, or square of the Capitol (Pl. II, 20), is due to *Michael Angelo*, and its execution was begun in 1536 by Paul III. The palaces of the Conservatori and Senators were already in existence, but their façades were altered. — At the sides of the Dioscuri, in front of the balustrade, are the so-called *Trophies of Marius*, from the water-tower of that name of the Aqua Julia (p. 181), and the statues of the Emp. Constantine and his son Constans from the Thermæ of Constantine on the Quirinal; on the right the first ancient milestone of the Via Appia (on the left a modern counterpart).

In the centre of the piazza stands the admirable bronze ***Equestrian Statue of Marcus Aurelius** (161-181), once gilded, and originally placed in the forum near the arch of Sept. Severus. In 1187 it was erected near the Lateran, and, as the inscription records, transferred hither in 1538. For its excellent state of preservation it has been indebted to the popular belief that it was a statue of Constantine, the first Christian emperor (see also p. 126).

Beyond this monument rises the **Palazzo del Senatore** (Pl. II, 20, 2) which was re-erected by Boniface IX. in 1389 on the site of the ancient Tabularium, and provided with its handsome flight of steps by *Michael Angelo*, under whose directions it is probable that the façade was constructed by *Giac. della Porta*. The river-gods which adorn it are those of the (right) Tiber and (left) Nile. In the centre a fountain, above which is a sitting statue of Rome. The palace contains a spacious hall for the meetings of the senate, the offices of the civic administration, an observatory, and dwelling-apartments. The *Clock-Tower* was erected by Gregory XIII. in 1572 to replace an older one, probably belonging, like the four corner-towers, one of which towards the Forum, on the left, is still recognisable, to the edifice of Boniface. The roof of the clock-tower, which is embellished by a standing figure of Roma, commands an extensive *View. The ascent is somewhat fatiguing. Admission on week-days 10-3, on Sundays 10-2, by permesso obtainable at the municipal offices: Via del Campidoglio, first gate on the left, on the 5th landing of the staircase turn to the left in the passage, and enter the third door on the right. Visitors apply to one of the custodians. The permesso is also available for the saloons of the Conservatori. — On the ground-floor of the same house is the entrance to the Tabularium (p. 221).

The two palaces at the sides were erected in the 17th cent. by

Giacomo del Duca, with some deviations from the plans of Michael Angelo. On the right is the **Palace of the Conservatori** (Pl. *1*), or Town Hall, which now contains some important collections, and a fire-engine station on the ground-floor. On the opposite side is the **Capitoline Museum** (Pl. *12*). — The flights of steps with three-arched halls on the E. side of these palaces were erected by *Vignola;* that to the left by the museum leads to the church of S. Maria in Aracœli and the contiguous Franciscan monastery; that to the right, on the opposite side, to Monte Caprino (p. 221).

On the right and left of the Palace of the Senators are the *Via del Campidoglio*, and the *Via dell' Arco di Settimio Severo*, both descending to the Forum (comp. Plan, p. 222).

Collections of the Capitol.

These are contained in the two side-palaces just mentioned, and are open daily (except on public holidays), 10-3, adm. ½ fr., and Sundays, 10-1, gratis.

A. *Palace of the Conservatori.

This palace (comp. Plan, p. 216) contains a number of antiques and particularly of bronzes, lately united here, the yield of the most recent excavations, and also a small Etruscan Museum. Here, too, are the 'Protomoteca', or Capitoline Picture Gallery, and the so-called Saloons of the Conservatori.

The principal door leads from the Piazza del Campidoglio into the **Court**, where on the right, by the door, is a statue of Cæsar, and on the left one of Augustus. In the court lie numerous pieces of columns of coloured marble, capitals, fragments of friezes, etc., found during recent excavations; by the right wall, hand and limbs of a colossal figure in marble; left, colossal head in marble, high-relief of a province on the pedestal. Adjacent is the cinerary urn of Agrippina, wife of Germanicus, which in the middle-ages was employed as a measure for corn; inscription, *Ossa Agrippinae M. Agrippae f. divi Augusti neptis uxoris Germanici Caesaris Matris C. Caesaris Aug. Germanici principis.* In the centre of the Colonnade opposite the entrance, a statue of Roma; at the sides statues of barbarians in grey marble. Left, in the corner, colossal bronze head; right, antique group, horse torn by a lion.

In the Entrance-Hall farther on, to the left, 29. Statue of a Bacchante; opposite the staircase, 30. Modern 'columna rostrata', with the genuine fragment of an inscription in honour of C. Duilius, the victor of Mylae, B.C. 260, and renewed under Tiberius. On each side of the staircase are Roman inscriptions built into the wall, most of which were found on the Esquiline. — In the niches on the landing of the staircase, left, 35. Ceres; right, 34. Urania (inaccurately restored). Here in the small court, in the centre, is a bust of Hadrian; on the pedestal an ancient list of streets of the year 136 A. D. Built into the walls, are four reliefs from a triumphal arch of M. Aurelius, found near S. Martina in the Forum: on the right, 44. Sacrifice in front of the Capitoline temple; on the long wall, 43. Entry of the emperor, passing the temple of Jupiter Tonans; 42. Pardon of conquered enemies; 41. His reception by Roma at the triumphal gate. On the walls are ancient inscriptions. On the left above the second landing, No. 43. Relief representing Curtius on horseback leaping into the chasm. — In the passage above, two reliefs from the triumphal arch of M. Aurelius, removed in 1653 by order of Alexander VII. (in the Corso near Pal. Fiano), representing the apotheosis of Faustina.

Adjacent, on the Left, is the entrance to the collections (comp. Plan).

We first traverse two Rooms with modern lists of Roman magistrates, and then enter a long Corridor in which the so-called **Protomoteca**, founded by Pius VII., has recently been established. This is a collection of busts of celebrated Italians, especially those who have distinguished themselves in art and science, including poets (such as Dante, Petrarch, and Ariosto), scholars, painters, architects, and sculptors. At the end of the corridor is a monument to Canova. Several eminent foreigners have also been admitted: (l.) Winckelmann, (r.) Poussin and Raphael Mengs. — The last door but two in the corridor leads to the picture gallery (see below), and the last but one leads up two steps to the terracottas and bronzes which are connected with the newly arranged part of the Capitoline collections. The principal entrance to the latter is on the opposite side of the corridor (comp. Plan).

***New Capitoline Collection.** I. Room. In glass cabinets along the walls are arranged all kinds of bronze utensils; a Roman balance, with scales, chains, and weights; then helmets, candelabra, and vases. Under glass: (l.) *Bronze Chariot*, with representations in relief; (r.) **Bronze Seat*, with a foot-stool, adorned with inlaid silver work, found at the ancient Amiternum, and presented by A. Castellani. In the centre, also under glass, a *Litter*, partly inlaid with silver; right, Statuette of a Roman Lar; left, Hermaphrodite, from whose back springs an arabesque, designed as a bearer. — We now proceed in a straight direction into the —

II. Room. The antique *Pavement, found on the Esquiline, consists of tablets of many different and very rare kinds of alabaster. In the centre is the former *Albani-Campana Collection of Coins*, including many of the imperial epoch in gold. A small case to the left contains glass-pastes, gems, and cameos. On the walls are specimens of *aes grave*, coins of the emperors and gentes, medals and coins of various periods. — We retrace our steps hence, and turn to the right into the large octagonal —

III. Dome Saloon, lighted from above, and constructed of iron and wood in the Pompeian style, by Vespignani. In the *Vestibule*, to the right: 2. Tombstone of *Q. Sulpicius Maximus*, a boy of 11½ years, who, according to the Latin inscription, worked himself to death after having gained the prize over 52 competitors for extemporising in Greek verses, quotations from which are inscribed on each side of the statuette of the youthful poet (found at the Porta Salara in 1870, p. 165). To the left: 8. Sitting Statue of *Terra Mater* (Mother Earth), in a small temple with inscription, found in 1872 in the burial ground near S. Lorenzo. In the wall are several reliefs. — Farther on, in the octagonal *Dome Saloon*, on the right, 10. Old woman carrying off a young lamb, a very realistic figure, with new head; 11. Bust of Faustina, the elder; 14, 16. Tritons, of good workmanship; *15. Admirably preserved half-figure of the *Emperor Commodus*, with the attributes of Hercules. The marble still displays its fine original polish. The pedestal is formed by two Amazons (one only preserved) bearing a shield enclosed by cornucopiæ, below which is the globe of the firmament; 17. Bust of Plotina, wife of Trajan; 21. Large Sarcophagus from Vicovaro; on the lid a recumbent group, representing a man with a scroll, and a woman with a lute; on the front, the Hunt of Meleager; on the left side, a Lion hunt, on the right, the Bringing home of the spoil; 24. Terpsichore; 25. Well preserved youthful head (Commodus?); *26. Venus in the act of loosening her hair (both arms missing); 28. Polyhymnia; 30, 31. Colossal female statues, between which is an elegant candelabrum; 33. Statue of Claudia Justa, with attributes of Fortune; Replica of the so-called Eros of Praxiteles (Vatican, Galleria delle Statue), found on the Esquiline; to the left, interesting *Relief, representing Vulcan and three Cyclops fabricating the shield of Achilles, while on the left stands Minerva with the olive-tree, ægis, and owl, and on the right Juno with an oak-tree, on which sits the peacock, sacred to that goddess; *36. Head of a Centaur; 38, 42. Athletes, who must be supposed standing opposite each other, found at Velletri; 40. Cow, of good workmanship; below it a sarcophagus with the four seasons; 44. Bust of Manlia Scantilla, wife of the Emperor Didius Julianus; 45. Tiberius; 46. Colossal bust of Mæcenas, found at Otricoli; 47.

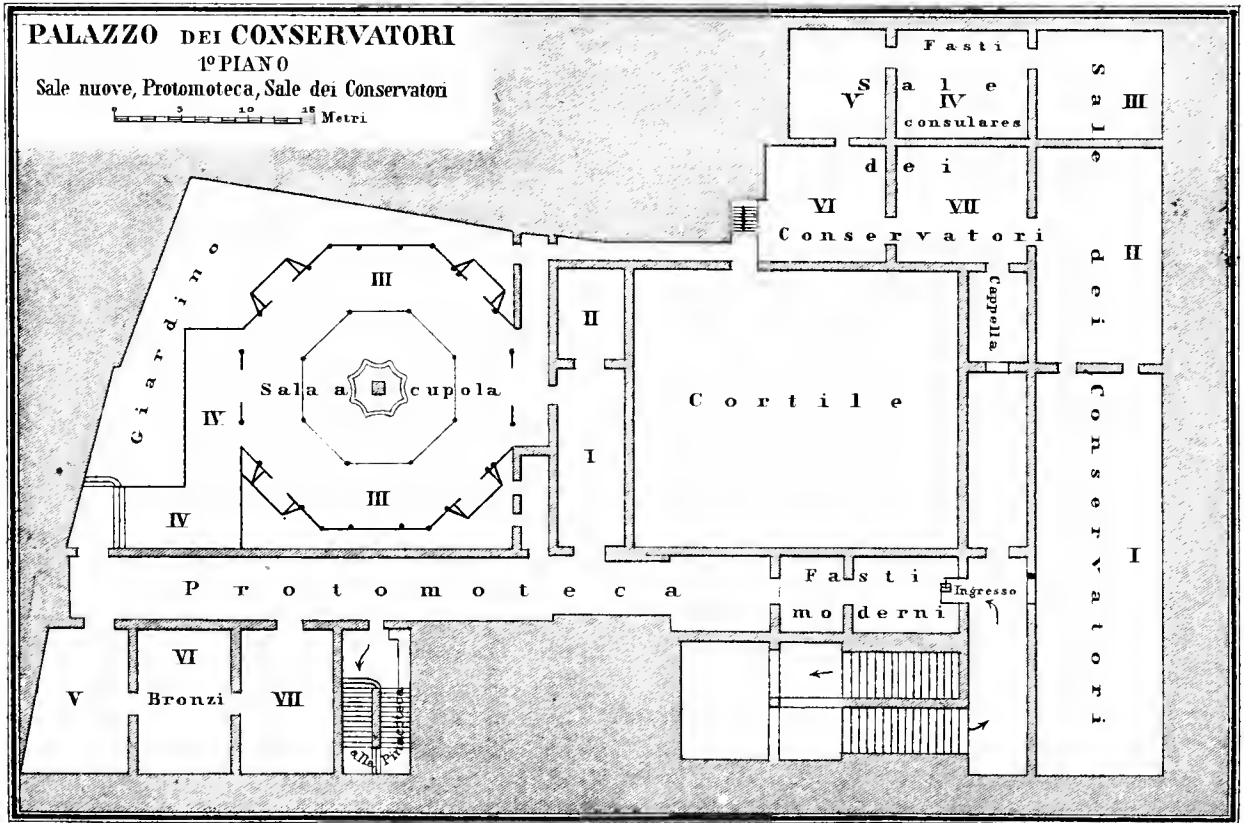
Characteristic portrait head of a Roman; 48. Bust of Didia Clara, daughter of the Emperor Didius Julianus; the last female bust, with a diadem, perhaps represents Antonia, wife of Drusus. — *By the Pilasters:* 53. Well preserved head of Æsculapius; 56. Head of a boy; *59. Head of an Amazon, found on the Esquiline; 62-65. Caryatides in the Archaic style; large dog of verde ranocchio; two large vases, the one with spirited Bacchic representations particularly fine. Over the fountain, Boy hunting; 35. Infant Hercules with the lion's skin, club, and quiver, in his left hand the apples of the Hesperides, found in 1872 together with the Terra Mater (No. 8, see above). 69. Fountain in the shape of a goblet resting on a wreath of leaves, and terminating in a winged Chimæra. The upper part of the goblet is embellished with three delicately designed Mænades. According to the Greek inscription below the water-spout, this work was executed by *Pontios* of Athens; it was found in the gardens of Mæcenas.

IV. Gallery: 70. Colossal foot in marble, whose Tyrrhenian sandal is adorned with a pleasing composition of Tritons, Cupids, and Dolphins, found in 1872 in front of S. Cesareo on the Via Appia; *75. Fighting Hercules, with a portrait head, composed of numerous fragments; 78. Two ancient Trapezophoræ, with a modern marble slab, on which are placed various small works in marble, and a fragment of a Roman calendar, found at Corneto. Opposite, 130. Silenus, in a crouching attitude, a fountain figure, found in 1874 in the Via di Porta S. Lorenzo. — On the walls of the adjacent Corridor are copies of the mural paintings found in a columbarium near the so-called temple of Minerva Medica, referring to the earliest mythical history of Rome (see p. 183). 125. Boy (restored as Mercury) playing with a tortoise (fountain-figure); 124. Marble vase, richly adorned with acanthus leaves; 123. Boy with a small dog; 86. Æsculapius. On the sarcophagus to the right are various candelabra in stone; 90. Sacrifice to Mithras. On the sarcophagus adorned with Tritons and Nereids to the left, are several Hermes (busts); 117. Relief in travertine with representations of sacrifices to Mithras; 115. Trilateral pedestal of a candelabrum, with Jupiter, Hercules, and Spes; 105, 106. Marble reliefs with scenes from the worship of Mithras, the larger of them bearing distinct traces of gilding and colour. — A glass door, generally closed, next leads us into a court *(giardino)* of the Palazzo of the Conservatori, where part of the substructions of the Capitoline temple of Jupiter, and (in the wall to the left) the fragment of a colossal column of the temple are noteworthy.

We traverse the corridor of the Protomoteca (passing the monument of Canova on the right), and enter the —

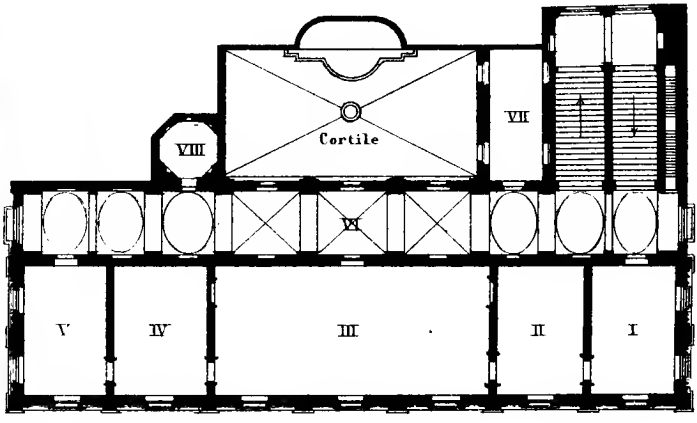
V. Room of the Terracottas. Along the walls are all kinds of common domestic utensils (pitchers, lamps, jars, etc.) and terracotta reliefs used as mural decorations, with the painting partly preserved; then Aretinian pottery, votive, and other objects. The remains of the oldest tombs found on the Esquiline, placed immediately to the left of the entrance, are particularly interesting. In the centre are glass cabinets, containing earthenware lamps, glass vessels, potsherds, mosaics, and a variety of anticaglias.

VI. Room of the Bronzes. In the centre is the so-called **Capitoline Wolf*, in the early Etruscan style, with Romulus and Remus; possibly the same which the ædiles Cneius and Quintus Ogulnius erected in B.C. 296. An injury on the right hind-leg is supposed to have been caused by lightning, by which, according to Cicero, the figure was struck in B.C. 65, in the consulate of Manlius and Cotta; the twins are modern. The **Thorn Extractor*, a boy removing a thorn from his foot. An expressive *Bronze Head*, said to be that of *L. Junius Brutus* who expelled the kings, and became the first consul; eyes restored. 36. Small three-bodied *Hecate*. Then a *Colossal Hand* and a *Colossal Foot* (comp. p. 252). Between these a *Tripod*. A *Horse*, sadly mutilated, but of excellent workmanship, found in 1849 in the Vicolo delle Palme in Trastevere, together with the fragments of a *Bull*; 2. *Vase*, found near Porto d'Anzio, presented by King Mithridates to a gymnasium. Gilded *Statue of Hercules*, found in the



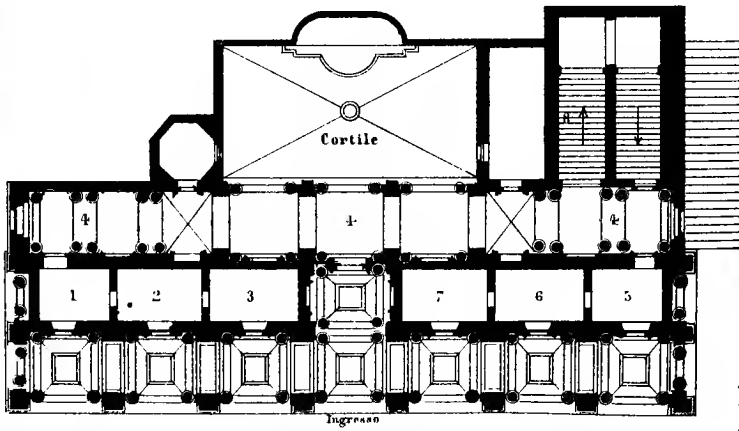
Lith Anst. von

Wagner & Debes, Leipzig



PRIMO PIANO.

MUSEO CAPITOLINO.



PIANTERRENO.

Graph. Anstalt von Wagner & Debes, Leipzig

Forum Boarium. *Priest's Boy* (Camillus) and *Ephesian Diana*, on a trilateral altar. The glass cabinets along the walls contain fragments of weapons, bronze implements, Roman scales, two inscriptions on brass, etc.

VII. Room of Etruscan Terracottas, or the so-called *Museo Italico*, a collection of vases, terracottas (including two sarcophagi with figures on the lids), bronzes, and various anticaglias from Etruria and Latium, presented to the city by A. Castellani in 1866, and interesting only for purposes of study. Under glass: Silver cover of a cist with archaic figures of animals, found at Palestrina.

On quitting this collection we enter the first door in the corridor on the right, with the inscription 'Pinacoteca', and ascend to the —

Picture Gallery, which was founded by Benedict XIV. In a straight direction we enter the first saloon. The names are given by the labels attached.

I. First Saloon. Right wall: 2. *Guido Reni*, Redeemed spirit (unfinished); 6. *Romanelli*, St. Cecilia; 9. *Albano*, M. Magdalene; 13. *Guercino*, John the Baptist; 14. *N. Poussin*, Flora (copy of the picture in the Louvre); 16. *Guido Reni*, M. Magdalene; 20. *Domenichino*, Cumæan Sibyl. Narrow wall: 26. *Tintoretto*, M. Magdalene; 27. *Fra Bartolommeo* (?), Presentation in the Temple; 30. *Garofalo*, Holy Family; 34. *Guercino*, Persian Sibyl. Left window-wall: 42. *Palma Giovane*, Good Samaritan; 44. *Gaud. Ferrari*, Madonna; 52. *S. Botticelli* (?), Madonna and saints; 54. *Garofalo*, Coronation of St. Catharine; 70. *P. Veronese*, Madonna and saints (a copy). Entrance-wall: 76. *Polid. Caravaggio*, Meleager; 78. *Fr. Francia*, Madonna and saints (1513); *89. *Rubens*, Romulus and Remus. On the two window-walls, above: *Ten frescoes attributed to *Spagna*, representing Apollo and the nine Muses, formerly in the hunting château La Magliana (see p. 341).

Traversing a small corridor with landscapes, we next enter the —

II. Room. 223. *Paolo Veronese*, Madonna with angels; 157. *G. Romano*, Judith; *61. *Guido Reni*, Portrait of himself; *106. *Van Dyck*, Two portraits; Portrait of *Michael Angelo*, probably by himself; *100. *Van Dyck*, Portraits of two men; 80. *Velasquez*, Portrait.

III. Room. *132 *Giov. Bellini*, Portrait; 87. St. Augustine, by the same; 124. *Titian*, Baptism of Christ; 136. *Giov. Bellini* (?), Petrarch; 129. Portrait, by the same; 49. *Domenichino*, Landscape with Hercules; 8. *Caracci*, Landscape with St. Magdalene; 66. *Bronzino*, Portrait of a lady; 137. *Domenichino*, Landscape with St. Sebastian; 98. *School of Bellini*, Holy Family.

IV. Second Saloon. 104. *Mazzolini*, Adoration of the Shepherds; 105. *Titian*, Portrait; 116. *Guido Reni*, St. Sebastian; 117. *Guercino*, Cleopatra and Octavian; 119. *Lod. Caracci*, St. Sebastian; 128. *Caravaggio*, Fortune-telling gipsy; 139. Unknown master, St. Bernhard. Short wall: 142. *Albano*, Nativity of the Virgin; *143. *Guercino*, S. Petronella raised from her tomb and shown to her bridegroom; 145. *Giorgione* (?), Holy Family. Left wall: 41. *N. Poussin*, Orpheus; 164. *Garofalo*, Madonna; 180. *Titian*, Christ and the adulteress; 186. *Carpi*, Holy Family; *224. *Paolo Veronese*, Rape of Europa; 199, 196. *Cola della Matrice*, Death and Assumption of the Virgin.

The following **Sale dei Conservatori** are only shown by permesso (see p. 213). We are first conducted to the Large Saloon, with frescoes by the *Cavaliere d'Arpino*, representing the Combat of the Horatii and the Curiatii, and other scenes from the period of the Kings; it also contains a bronze statue of Innocent X. by *Algardi*, and marble statues of Urban VIII. by *Bernini*, and Leo X. by *Giacomo del Duca*. — II. Room: Paintings by *Laureti;* statues of the generals Marcantonio Colonna, Alexander Farnese, Rospigliosi, Aldobrandini, and Barberini. — III. Room: Scenes from the Cimbrian war, and several antique busts. — IV. Room: Fragments of the **Fasti Consulares*, or lists of Roman consuls, found in the 16th cent. (and smaller fragments in 1818 and 1872), near the temple of the Dioscuri, the steps to which they perhaps flanked. Along the walls are busts of Socrates, Sappho(?), Alcibiades(?), and Diogenes(?), in the hermal form, with modern inscriptions. — V. Room. Several antiques: jug in the form of a female head in bronze; two ducks. Head of Medusa, by Bernini. —

VI. Room, formerly the assembly hall of the senate. The frieze, representing scenes from the life of Scipio Africanus, is attributed to *Ann. Caracci*. On the walls is tapestry woven at S. Michele. Bust of Michael Angelo, attributed to himself. Also busts in marble of Victor Emmanuel, Cavour, and Mazzini. — VII. Room: Mural paintings by *Sodoma*, from the First and Second Punic Wars. — Adjacent is the old Chapel with an *Altar-fresco of the Madonna, probably by *Pinturicchio*.

B. **Capitoline Museum.

(Comp. Plan.)

This museum was founded by Innocent X., and extended by Clement XII., Benedict XIV., Clement XIII., and Pius VI. The works carried off by the French were restored with few exceptions to Pius VII. The collection is much less extensive than that of the Vatican, but is rich in admirable works. New official catalogue in preparation.

A. *Ground Floor.*

Court (Cortile). Above the fountain in the centre is the **Marforio* (supposed to be derived from 'Forum Martis'), a colossal river-god holding a shell, probably representing the Rhine or Danube, erected in the middle ages in the Via di Marforio opposite the Carcer Mamertinus, where it was employed as a vehicle for the sarcastic answers to the interrogatories of Pasquino (see p. 202). At the sides two Pans, and several sarcophagi and busts.

Corridor (Pl. 4), to the left of the entrance: 3. Colossal Minerva; 6. Sarcophagus with Bacchanalian representation; 7. Bacchante. — On the Left, at the end, is the entrance to the —

I. Room (Pl. 1). Sarcophagus with a lion hunt. In the centre is a vase in the Egyptian style on a marble pedestal with a Palmyrene inscription. On the walls are inscriptions, and an ancient mosaic, representing Hercules spinning in female attire, and Cupids binding a lion. A number of reliefs and inscriptions are still awaiting arrangement. — II. and III. Rooms (Pl. 2, 3): Inscriptions, sarcophagi, and cinerary urns; No. 4, in the 3rd room, bearing a representation of the Calydonian, and No. 8, another hunt.

We return to the Corridor (Pl. 4). At the end to the left: 9. Province in high-relief. Farther on, to the left, several mediocre female draped statues. — To the right of the principal entrance: (right) 20. Diana; 21. Young Hercules; 22. Luna; 26. Mercury; (left) 25. Cyclopean Polyphemus with one of his victims (improperly restored); (left) 28. Hadrian as a priest; (right) 29. Sarcophagus with the Calydonian hunt; right 30. Jupiter; (right) 31. Colossal Mars (legs modern); 32. Hercules with the Hydra; adjoining, Leg of Hercules belonging to the statue. — Adjacent, to the right, is the entrance to three rooms containing inscriptions and several interesting sarcophagi.

I. Room (Pl. 5). 1. Ara, which stood in the market-place of Albano till 1743, with archaic representation of the exploits of Hercules. Also a few insignificant busts. — II. Room (Pl. 6). *4. Sarcophagus with battle between the Romans and Gauls; the commander of the latter commits suicide (perhaps Anerostus, defeated B.C. 225 near Pisa); (left) 14. Cippus of T. Statilius Aper, with a wild boar (aper) at his feet. On the walls are inscriptions. — III. Room (Pl. 7). Large *sarcophagus (formerly supposed to be that of Alex. Severus and his mother Mammæa), with scenes from the life of Achilles: Achilles among the daughters of Lycomedes, (left) farewell of Deidamia, (right) arming of Achilles; at the back, Priam begging for the body of Hector (found with the Portland Vase of the British Museum near Porta Maggiore). Left of the door: 14. Sitting statue of Pluto. — We now return to the hall, and ascend the staircase to the —

B. *First Floor.*

Staircase (Pl. 8). Into the walls are built the fragments of the marble *Plan of Rome*, an important topographic relic, executed under Sept. Severus, found in the 16th cent. in SS. Cosma e Damiano (p. 230). Portions of the pieces found have been lost, but supplemented from the extant drawings (these parts are indicated by asterisks). On the landing of the stair are two female statues, groundlessly designated as Pudicitia and Juno Lanuvina. — On reaching the top, we first enter the —

I. Room of the Dying Gladiator, containing the finest statues in the museum. In the centre: 1. ***Dying Gladiator*, representing a mortally wounded Gaul, a Greek work of the Pergamenian school, found in the Gardens of Sallust together with the group of barbarians now in the Villa Ludovisi (p. 164). This is a work of profound interest and unrivalled excellence. The right arm is a restoration by Michael Angelo. The visitor will readily recall the exquisite lines by Byron: Childe Harold, Canto IV., 140. — 2. (right of the door) Apollo with lyre. Right wall: *4. Head of Dionysus, erroneously taken for a woman's (Ariadne's); 5. Amazon; 6. Alex. the Great; 7. Demeter. Wall opposite the entrance: 9. Head of M. Jun. Brutus, the 'tu quoque Brute' of Cæsar; 10. Priestess of Isis; 11. Flora from the villa of Hadrian. Left wall: *13. Antinous from Hadrian's villa; *15. *Satyr of Praxiteles*, the best of the extant copies; 16. Girl protecting a dove; instead of the modern snake, there was probably a dog, or some other animal in the original. Entrance-wall: 17. Zeno, found in 1701 in a villa of Antoninus Pius at Cività Lavinia.

II. Stanza del Fauno. On the walls reliefs, inscriptions, etc., among them the *Lex Regia* of Vespasian (black tablet on the entrance-wall), whence Cola di Rienzi 'the last of the Tribunes' once demonstrated to the people the might and liberty of ancient Rome. In the centre, 1. *Satyr (Fauno)* in rosso antico, raising a bunch of grapes to his mouth, from Hadrian's villa, placed on a remarkable altar, dedicated to Serapis. Window-wall: 5. Colossal head of Bacchus, on a circular ara with a rostrum, and the inscription *ara tranquillitatis*, found together with the Ara Ventorum (No. 6) and the Ara Neptuni (No. 2) at Porto d'Anzio, where they were employed by sailors for offering sacrifices. Wall of egress: 8. Head of Mercury (?); 11. Sarcophagus with relief of Luna and Endymion; *10. Head of Juno Sospita; 13. Boy with mask of Silenus. Right wall: 15. Small Minerva; 17. Mars. Entrance-wall: 20. Bust of Hercules; 21. Boy struggling with a goose, copy of a statue by Boethus, excavated near the Lateran in 1741; *26. Sarcophagus with battle of Amazons, and, on its left corner, 23. Head of Ariadne crowned with ivy.

III. Large Saloon. In the centre: 1. Jupiter, in nero antico, or black marble, found at Porto d'Anzio, on an altar adorned with Mercury, Apollo, and Diana, in the archaic style. 2. and 4. *Two Centaurs in bigio morato, by *Aristeas* and *Papias*, found in Hadrian's villa in 1736; 3. Colossal basaltic statue of the youthful Hercules, found on the Aventine; it stands on a beautiful altar of Jupiter, embellished with representations of his birth, education, etc.; 5. Æsculapius, in nero antico, on an altar representing a sacrifice. — Window-wall to the left of the entrance: 6. Portrait-statue restored as Hygeia; 8. Apollo with lyre; 9. M. Aurelius; 10. Amazon; 11. Mars and Venus, found near Ostia; 13. Athena. — Wall of egress: 14. Satyr; 15. Apollo; 16. Minerva; 17. Colossal bust of Trajan with civic crown. — Right wall: 21. Hadrian as Mars, found near Ceprano. The two columns adjoining the niche were found near the tomb of Cæcilia Metella. In the niche: *Athena, ancient replica of an earlier original. 25. Amazon; 26. Apollo; 27. Mercury; 28. Old nurse, (probably from a group of the Children of Niobe: 30. Ceres (?). — Entrance-wall: 31. Colossal bust of Anton. Pius; 33. Hunter with a hare; 34. Harpocrates, god of silence, from Hadrian's villa.

IV. Room of the Philosophers. On the wall valuable *Reliefs*, five from the frieze of a temple of Neptune; over the entrance-door, death of Meleager; sacrificial implements; on the wall of the egress, an archaic Bacchanalian relief by Callimachus, etc. — In the centre the sitting consu-

lar *statue of M. Claudius Marcellus(?), conqueror of Syracuse, B. C. 212, from the Giustiniani collection, formerly in the Museo Chiaramonti. Also 93 *busts of celebrated characters of antiquity, to some of which arbitrary names are affixed. 1. Virgil (?); 4, *5, 6. Socrates; 9. Aristides the orator; 10. Seneca (?); 13. Lysias (?); 16. Marcus Agrippa; 19. Theophrastus; 20. Marcus Aurelius; 21. Diogenes the Cynic; 22. Sophocles (not Archimedes); 23. Thales; 24. Aselepiades; 25. Theon; 27. Pythagoras; 28. Alexander the Gr. (?); 30. Aristophanes (?); 31. Demosthenes; 33, 34. Sophocles; 35. Alcibiades (? certainly not Persius); 37. Hippocrates; 38. Aratus (?); 39, 40. Democritus of Abdera; 41, 42, 43. Euripides; 44, 45, *46. Homer; 47. Epimenides; 48. Cn. Domitius Corbulo, general under Claudius and Nero; *49. Scipio Africanus, recognisable by the wound on his head which he received when a youth at the battle of Ticinus, whilst saving his father's life; 52. Cato the Censor; 54. Minerva; 55. Cleopatra (?); *59. Arminius (?), erroneously named Cecrops; 60. Thucydides (?); 61. Æschines; 62. Metrodorus; 64. Epicurus; 63. Epicurus and Metrodorus; 68, 69. Masinissa; 70. Antisthenes; 72, 73. Julian the Apostate; 75. Cicero; 76. Terence, according to others C. Asinius Pollio; *82. Æschylus (?). The names of the busts by the window-wall are unknown.

V. Room of the Busts of the Emperors. Reliefs by the entrance-wall: over the door, *I.* Mercury, Hercules, Graces, Nymphs carrying off Hylas; *H.* *Endymion asleep, beside him the watchful dog; *F.* *Perseus liberates Andromeda (these two belong to the eight reliefs in the Pal. Spada, p. 205). *E.* (above the door of egress): sarcophagus-relief, Muses (a cast, original in the Louvre). Then, above the windows, more reliefs; *B.* Triumph of the youthful Bacchus, *A.* Circus games, Bacchanalia, *D.* Calydonian hunt (this last modern). The collection of the emperors' busts is one of the most complete in existence; the names are for the most part verified by coins. In the centre: *Sitting female statue, believed to be Agrippina, daughter of M. Agrippa, wife of Germanicus and mother of Caligula. The numbering of the busts commences in the upper row, to the left of the entrance-door. 1. Julius Cæsar; 2. Augustus; 3. Marcellus, nephew of the latter (?); 4, 5. Tiberius; 6. Drusus the elder; 7. Drusus, son of Tiberius; 8. Antonia, wife of the elder Drusus, mother of Germanicus and Claudius; 9. Germanicus; 10. Agrippina, his wife; *11. Caligula, in basalt; 12. Claudius, son of Drusus; 13. Messalina, fifth wife of Claudius; 14. Agrippina the younger, daughter of Germanicus, mother of Nero; 15. Nero; 17. Poppæa, Nero's second wife; 18. Galba; 19. Otho; 20. Vitellius (?); 21. Vespasian; 22. Titus; 23. Julia, his daughter; 24. Domitian; 26. Nerva (modern?); 27. Trajan; 28. Plotina, his wife; 29. Martiana, his sister; 30. Matidia, her daughter; 31, 32. Hadrian; 33. Sabina, his wife; 34. Ælius Cæsar, his adopted son; 35. Antoninus Pius; 36. Faustina the elder, his wife; 37. M. Aurelius as a boy; 38. M. Aurelius, more advanced in life; 39. Faustina the younger, daughter of Antoninus, wife of Aurelius; 41. Lucius Verus; 43. Commodus; 45. Pertinax; 50, 51. Septim. Severus; 53. Caracalla; 57. Heliogabalus; 60. Alex. Severus; *62. Maximin; 63. Maximus, son of Maximin; 64. Gordian Afr.; 65. Gordian; 76. Gallienus; 80. Diocletian (?); 82. Julian the Apostate. We next enter the —

VI. Corridor. At the left end: No. 76. a beautiful marble vase on an archaic *puteal with the 12 gods: Jupiter, Juno, Minerva, Hercules, Apollo, Diana, Mars, Venus, Vesta, Mercury, Neptune, and Vulcan. Then, the back of the visitor being turned to the window: (l.) 72. Trajan; (l.) *71. Pallas, found at Velletri, exactly corresponding to the statue (No. 114) in the Braccio Nuovo of the Vatican; (l.) 70. M. Aurelius, as a boy; (r.) *69. Bust of Caligula; (l.) *73. Head of Silenus; (l.) 66. Augustus; (l.) 64. Jupiter, on a cippus with relief: Claudia Quinta drawing a boat containing the image of the Magna Mater up the Tiber; (r.) 61. Venus; (r.) 56. Female draped statue. (The door opposite leads to the Venus-room.) Left 55. Head of Apollo; (r.) 54. Antinous; (l.) 53. Psyche; (r.) *48. Sarcophagus with representation of the birth and education of Bacchus; (r.) 44. Selene; (l.) 43. Head of Ariadne. Here and in the following compartments, on the right, are immured the inscriptions from the columbarium of Livia (found in 1726 near the church of Domine Quo Vadis). Right: 40. Child of Niobe;

(l.) 39. and (r.) 38. Venus; (l.) 37. Marble vessel with Bacchanalian scenes; (r.) 36. Copy of the discus-thrower of Myron (Pal. Lancelotti, pp. 192-93), incorrectly restored as a warrior; (l.) 33. Flute-playing Satyr; (r.) 32. Muse; (l.) 29. Octagonal cinerary urn with Cupids in the attitudes of celebrated statues; (r.) 28. Sarcophagus with the rape of Proserpine; (r.) 26. The child Hercules with the snakes; (l.) 22. Archaic relief, a lute-player (?); (l.) 20. Old woman intoxicated; (r.) 16. Sitting draped statue. Opposite the entrance to the Room of the Doves: (l.) *13. Cupid bending his bow (after Lysippus); (r.) 12. Flute-playing Satyr; (l.) 9. Recumbent lion; (r.) 5. Silenus; (r.) 3. Septim. Severus; (l.) 2. Faustina; (r.) 1. M. Aurelius.

VII. Room of the Doves, so called from the *mosaic on the right wall: *Doves on a Fountain-basin*, found in Hadrian's Villa near Tibur, copy of a celebrated work by *Sosus* of Pergamum, mentioned by Pliny. Below it, a sarcophagus: 88. Prometheus forming man, whom Minerva inspires with life, in a style showing the transition to the Christian period of art. Farther on, by the right wall, a mosaic with several masks. Under them: *60. Sarcophagus with Selene and Endymion. The busts 45, 46, 47, 48, 49, 51, on the narrow wall, are particularly good. By the left wall, in the 2nd window, 25. the *Ilian Tablet*, a small relief in palombino, a soft kind of marble, with the destruction of Troy and flight of Æneas in the centre, and many other incidents from the legends of the Trojan war, explained by Greek inscriptions, probably designed for purposes of instruction, found near Bovillæ.

VIII. Room of Venus. Adjoining the gallery is the Venus Room, which contains the ** *Capitoline Venus*, found in excellent preservation built into in a house of the Suburra, unquestionably the workmanship of a Greek chisel, supposed to be a copy of the Aphrodite of Cnidus by *Praxiteles*. Left, Leda with the swan, a mediocre work; right *Cupid and Psyche, found on the Aventine.

On the S. height of the Capitol, the so-called *Monte Caprino* (to which a flight of steps ascends to the right at the back of the Palace of the Conservatori, comp. p. 214), stands the so-called *Casa Tarpeia* with the Protestant hospital and the new German *Archaeological Institute*, erected in 1874-76 by Laspeyres, at the cost of the German government. In the garden (custodian, Monte Caprino 130) is shown the *Rupe Tarpeia*, or Tarpeian Rock. If this be the veritable rock from which the condemned used to be thrown by the ancient Romans, its height and abruptness must have been greatly diminished since that period; as, moreover, it is by no means certain that this is its true situation, a visit to the spot may well be omitted. Ancient substructions of solid stone, which were discovered in the garden of the Pal. Caffarelli (p. 211) in 1866, belong to the temple of the Capitoline Jupiter.

Of the buildings which covered the Capitol in ancient times the only relics now existing are the imposing ruins on which the Senatorial Palace has been erected (entrance by the gate in the Via del Campidoglio, comp. p. 213; we then enter the door to the right with the superscription 'Tabularium'; fee on week-days ½ fr.). This edifice was the ***Tabularium,** erected B. C. 78 by the consul Q. Lutatius Catulus for the reception of the state archives, and resting on the massive substructions which surround the hill. It consisted of a five-fold series of vaults, the last of which opened

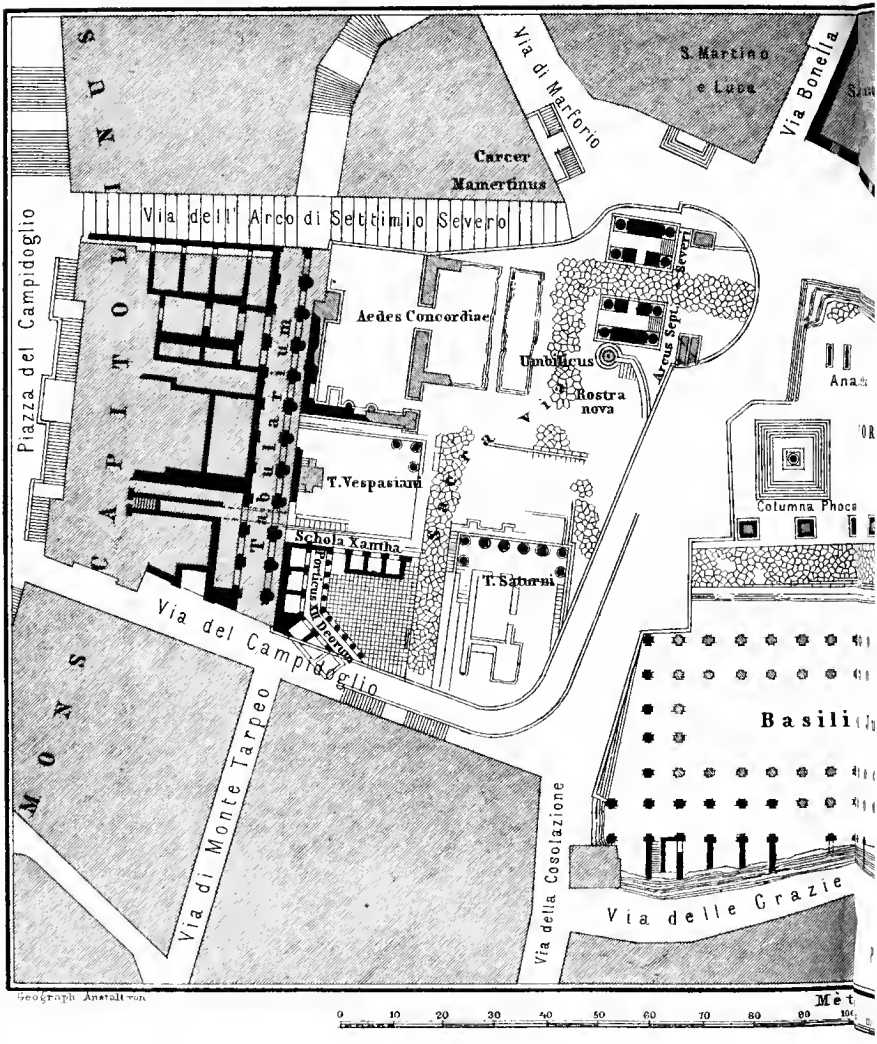
towards the Forum in the form of a colonnade with half-columns in the Doric style, which are still visible. The vaults were used in the middle ages as a public salt magazine, and the stones have been much corroded by the action of the salt. From this point there is a beautiful * View of the Forum. The rooms contain architectural fragments from the neighbouring temples and other buildings. An ancient flight of steps, now partly restored, descended hence to the Forum, where, to the left of the temple of Vespasian, the archway where it issued is observed.

The Forum Romanum.

(Comp. Sketch-Plan.)

In the most ancient times the Capitol and Palatine were separated by a deep and marshy valley. The pavement by the column of Phocas still lies 38 ft. only above the level of the sea, and 22 ft. above the level of the Tiber, but 13 ft. lower than the height of an ordinary inundation. In consequence of the lowness of this valley, it was, as may well be supposed, a difficult and tedious task to raise the level and drain the marsh. For this purpose Tarquinius Priscus, the fifth of the kings, is said to have constructed the *Cloaca Maxima*, which still renders good service (p. 249); and several *canalicolae*, or tributary drains which fell into the main channel, have recently been discovered. Tradition makes this hollow the scene of the conflict of the Romans under Romulus against the Sabines under Titus Tatius after the rape of the Sabine women. After the hostile tribes were amalgamated into a single state, they chose the Forum as its centre, and it was here that some of the most famous scenes in the history of the Roman Republic were enacted. On the N. side (S. Adriano) lay the *Curia Hostilia*, or council-hall, which is said to have been erected by King Tullus Hostilius; while on the S. side, at the foot of the Palatine (S. Maria Liberatrice), rose the *Temple of Vesta*, with its eternal fire, and the *Regia*, or dwelling of the Pontifex Maximus, the president of the Roman hierarchy. The *Comitium*, or open space in the centre, was the place where popular assemblies were wont to be held. The Forum was bounded by streets, the most important of which was the *Via Sacra* ascending to the Capitol. In the Forum and its environs building operations and various changes have been taking place at intervals for upwards of two thousand years, and it is therefore not to be wondered at that a number of topographical questions regarding it are still unsolved, and that the imagination of scholars has indulged in the most extravagant flights with regard to this spot more than any other in Rome. It is, however, ascertained that the Forum extended from the foot of the Capitol, sloping downwards towards the E., although it has sometimes been erroneously supposed that it extended from N. to S. The *Basilica Julia* marks the S. boundary of the Republican Forum, but the E. boundary has not yet been discovered. Along the sides of the Forum were ranged the *tabernae veteres* and *novae*, or shops, which were originally occupied by butchers and other craftsmen, and afterwards by money-changers and goldsmiths. In the course of time a number of temples, public buildings, and monuments were erected here. Of those still existing the most ancient is the *Carcer Mamertinus* (p. 230), or well-house, situated on the slope of the Capitol, the foundation of which reaches back to the period of the kings. Soon after the temple of the Capitoline Jupiter (p. 210), were founded the *Temples of Saturn* (B.C. 491) and *Castor* (484). The *Temple of Concord* (366) commemorates the termination of the protracted struggle between the patricians and the plebeians. At the period of the Samnite War, which resulted in the extension of Rome's supremacy over the whole of Italy, we are informed that the Forum underwent many embellishments. At last, however, as it was only 150 yds. in length, its area became too confined for the important and multifarious business transacted within

FORUM R


Via di Marforio
S. Martino
e Luca
Via Bonella
Carcer
Mamertinus
Via dell' Arco di Settimio Severo
Piazza del Campidoglio
CAPITOLI
Tabularium
Aedes Concordiae
Umbilicus
Rostra
nova
Arcus Sept. Severi
T. Vespasiani
Schola Xantha
T. Saturni
Via del Campidoglio
Via di Monte Tarpeo
Via della Consolazione
Via delle Grazie
Columna Phocæ
Basili
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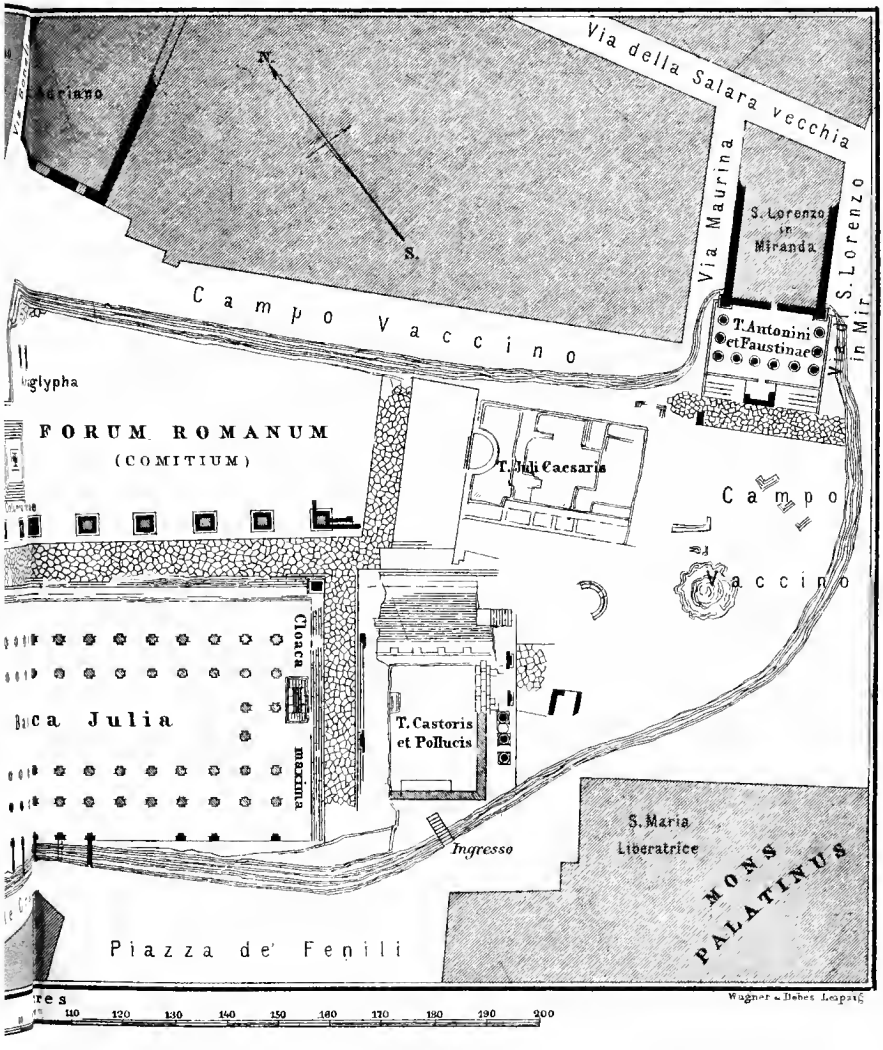
OMANUM.


Via della Salara vecchia
Via Maurina
S. Lorenzo in Miranda
S. Lorenzo in Mir
Adriano
N.
S.
Campo Vaccino
T. Antonini et Faustinae
glypha
FORUM ROMANUM
(COMITIUM)
T. Juli Caesaris
Campo Vaccino
Cloaca maxima
Basilica Julia
T. Castoris et Pollucis
S. Maria Liberatrice
Ingresso
MONS PALATINUS
Piazza de' Fenili
Wagner & Debes Leipzig

its precincts; for it was not used for political and commercial purposes only, but for the celebration of the funerals of the nobility, for the gladiator combats which were introduced about the year 264, and on other public occasions. The first expedient for gaining space was the erection of basilicas, or quadrangular courts surrounded by colonnades, adjoining the Forum, with a view to draw off a portion of the traffic. In 184 Cato erected the *Basilica Porcia* on the N. side; in 179 followed the *Basilica Æmilia*, and in 169 the *Basilica Sempronia*. The task was prosecuted with the utmost energy by CÆSAR, who extended the Forum by the addition of the *Forum Julium* (pp. 236, 238), and appears to have projected a cutting through the hill which connected the Capitol with the Quirinal in order to facilitate communication with the new quarter which was rapidly springing up in the Campus Martius. He also restored the Curia Hostilia, and erected the spacious *Basilica Julia* on the S. side of the Forum. *Augustus* proceeded to carry out the plans of his uncle, and to that emperor is chiefly due the arrangement of the Forum which the present excavations are bringing to light. All the edifices of the Republic were restored by him and his successors, whose energetic building operations extended over the first four centuries of the Christian era. They thus endeavoured, as it would appear, to compensate their subjects by external magnificence for the loss of liberty they had sustained. Five new fora, constructed between the time of Cæsar and that of Trajan, adjoined each other on the N. side of the old Forum, thus connecting the central point of the original city with the palatial buildings of the Campus Martius. By these new fora the Forum of the Republic would have been well nigh eclipsed, but for the glorious traditions connected with it, to commemorate which it was profusely adorned with gilded bronzes and rare marbles, with columns, triumphal arches, statues, and works of art, while its history was recorded by innumerable inscriptions.

These ancient buildings were restored for the last time in the reign of king Theodoric, in the first half of the 6th century, and the last new monument erected in the Forum was the *Column of Phocas*, dating from 608, but the rudeness of the architecture distinctly betrays the degraded taste of the period. As early indeed as the first half of the 6th cent. had begun the war of extermination waged by the MIDDLE AGES against paganism. Ancient temples were transformed into churches, such as those of S. Giuseppe, S. Luca, S. Adriano, S. Lorenzo, SS. Cosma e Damiano, S. Francesca, and S. Maria Liberatrice. These were afterwards frequently altered and restored, while others of the same class, like a church of SS. Sergio e Bacco in the temple of Concord and another at the S.E. corner of the Basilica Julia, have entirely disappeared. Interspersed with these churches were the towers and castles of the Roman nobility, erected among the ruins of the ancient buildings in the style best adapted for the prosecution of their perpetual feuds. In most cases, the dimensions of the monuments of antiquity, were far too vast to admit of their being used for mediæval purposes, but another mode of utilising these immense masses of building materials readily suggested itself. Throughout a thousand years the edifices of ancient Rome were employed as quarries, from which churches and secular buildings alike derived their columns, their blocks of solid stone, and, owing to a still more destructive proceeding, their supplies of lime also from the burning of marble. The fact that in the Basilica Julia alone there have been discovered lime-kilns and stone-masons' yards at three different places will convey an idea of the vast quantity of marble, bearing valuable inscriptions and artistic enrichments, which must have been destroyed in this way; and it need hardly be observed that the bronzes of antiquity were still more eagerly appropriated in an age when metal of every kind was scarce. This accounts for the miserably small number of statues and inscriptions which modern excavations have yielded. After the systematic destruction of the Forum, its remains were gradually buried beneath the rubbish and debris of some four centuries, so that the ancient pavement is at places 40 ft. below the present level of the ground. Down to the 8th cent. the ancient level was unaltered. In the 11th and 12th centuries the Forum was thickly covered

with towers and fortress walls, which closed up the old streets, and when these were demolished about the year 1221, the ground appears for the first time to have been covered with an accumulation of rubbish. Fresh deposits were afterwards made when the new buildings on the neighbouring heights were in course of erection. This was particularly the case in 1536, when Paul III. constructed a triumphal street from the Porta S. Sebastiano through the arches of Constantine and Titus, and around the N. side of the Capitol (on which occasion the new approaches to the latter were formed, p. 211). He caused 200 houses which stood between the arches of Titus and Severus to be demolished, and he constructed on their site the piazza as it stood until recently. The large buildings erected by Sixtus V. probably also contributed to the raising of the level of the ground.

In the middle ages, and down to the present day, the Forum was popularly known as the *Campo Vaccino*. Its desolate area was covered with the teams of buffaloes and oxen of the peasantry, and smiths and carpenters established their workshops around it, while a few isolated columns, protruding from the rubbish, alone formed a reminiscence of its departed glory. And thus it remained until the 19th century. As early as 1519 Raphael had indeed formed a plan for restoring the ancient city, and especially the Forum, by means of extensive excavations; and during his lifetime, and subsequently, particularly in 1546-47, the work was begun in the neighbourhood of the temple of Castor and Faustina. The object in view, however, being merely the discovery of monuments and works of art, the excavations were soon filled up again, and in the 17th and 18th centuries were entirely discontinued. At length, during the present century, the plan was revived by the modern spirit of investigation. In 1803 the arch of Severus, in 1813 the column of Phocas, and in 1816-19 the Clivus Capitolinus with its temples, were disinterred under the superintendence of *Carlo Fea*, while the French during their occupation of Rome appear to have directed their attention to more productive localities. In 1835, and during the republic in 1848, part of the Basilica Julia was excavated by *Canina*, but from that year down to 1871 the work was discontinued. The Italian government resumed the excavations again with considerable energy; and by these last operations the Basilica, the temples of Castor and Cæsar, and a great part of the Comitium and the neighbouring streets have been brought to light, and an admirable clue to the arrangements of the whole locality has thus been obtained. The excavations are carried on by *Cav. Lanciani* under the superintendence of Senator *Fiorelli*, but serious obstacles are presented to the work by the growing requirements of modern business. It is hoped, however, that the undertaking, which was planned and begun when the Renaissance was at its zenith and has since been so frequently resumed, will ere long be finally and satisfactorily completed, and that the most memorable spot in the history of Europe will at length be fully brought to light and purged of the unseemly accumulations of the rubbish heaped upon it by the neglect of centuries.

Admission. The excavations are shown gratuitously daily till sunset. The Entrance is at the back of the temple of Castor. — The following description is in the order of the buildings as they present themselves to the visitor approaching them from the Capitol.

Descending from the piazza of the Capitol through the Via del Campidoglio to the right, past the Senatorial Palace (comp. p. 214), we enjoy from the lower end another good *Survey of the Forum. The excavated portions are divided by the modern street into two halves. The smaller to the left below contains among other relics the temple of Saturn, to which the eight unfluted columns belong, the three columns of the temple of Vespasian, the arch of Septimius Severus, and immediately below in the corner the colonnade of the

twelve gods. The second division comprises the column of Phocas, the three columns of the temple of Castor, the great Basilica, the Comitium with its enclosure of brickwork, and the bare walls of the temple of Cæsar. Beyond these, to the left, is the temple of Faustina now converted into a church, then the huge arches of the basilica of Constantine, the Colosseum, the arch of Titus, and to the right the ruins and gardens of the Palatine.

Here, on the S.W. slope of the hill *(Clivus Capitolinus)*, anciently descended the *Sacra Via*, the basalt pavement of which is visible below.

The first building facing us, of which eight granite columns are still standing on a basement 16 ft. in height, is the ***Temple of Saturn,** originally consecrated by the consuls Sempronius and Minucius, B.C. 491, and restored by Munatius Plancus about B.C. 44, where from the earliest times the *Ærarium Publicum*, or government treasury, was established.

The inscription, *Senatus populusque Romanus incendio consumptum restituit*, refers to a later restoration, undertaken hastily and without taste, the columns being of unequal thickness and placed at irregular intervals. Of the lofty flight of steps by which the portico was approached there are now but scanty traces. The back is concealed by the street. In the 15th cent., according to Poggio's statement, the ruin was in much better preservation.

Below the temple of Saturn, but concealed by the modern road, once rose the *Triumphal Arch* erected in A.D. 16 to the emperor Tiberius, to commemorate the defeat of the Germanic tribes and the recovery of the Roman insignia which had been lost at the battle of the Teutoburgian Forest. Fragments of the arch and inscriptions still lie scattered about.

Below the Tabularium (p. 221), of the upper gallery of which one arch only now stands, and in the angle formed with it by the street, lies the *Schola Xantha* with the **Colonnade of the Twelve Gods** *(deorum consentium)*, whose images were erected here in A.D. 367 by Vettius Agorius Prætextatus, the præfectus urbi, and one of the principal champions of expiring paganism. The structure was destined for the use of scribes and notaries. The name Schola Xantha is derived from a certain Fabius Xanthus by whom it was once restored. In 1858 the ruin was much modernised.

To the right of this the Tabularium is adjoined by the *Ruin of the Three Columns*, or ***Temple of Vespasian,** erected under Domitian, and restored by Septimius Severus.

The inscription ran thus: '*Divo Vespasiano Augusto Senatus populusque romanus imperator Caesar Severus et Antoninus Pii Felices Augusti restituerunt.*' Of this a part of the last word only is preserved. The columns and entablature bear testimony to the excellence of the workmansbip. The temple had six columns in front, which were 49 ft. in height, and 4½ ft. in diameter at the base. An egress of the Tabularium (p. 222) through the posterior wall of the cella has evidently been built up.

Farther on, to the right, and with its back to the Tabularium, is the **Temple of Concordia,** founded in B.C. 366 by M. Furius Camillus, and rebuilt on a larger scale by Tiberius, B.C. 7. It was

dedicated to Concord to commemorate the termination of the protracted struggle between the patricians and plebeians.

The smaller projecting rectangle of the raised substructure was the temple itself, while the larger edifice behind, projecting on both sides of the temple (but concealed on one side by the ascent to Aracœli), was the *Senate-Hall*, the threshold of which is still distinguishable. On the ruins of this temple was erected the church of SS. Sergio and Bacco, which was taken down in the 16th century.

In front of the temple of Concordia, and above the Via Sacra (Clivus Capitolinus), rises the ***Triumphal Arch of Septimius Severus,** 75 ft. in height, 82 ft. in breadth, with three passages. It was erected in honour of that emperor and his sons Caracalla and Geta in A.D. 203, to commemorate his victories over the Parthians, Arabians, and Adiabeni, and was surmounted by a brazen chariot with six horses, on which stood Severus, crowned by Victory. Caracalla afterwards erased the name of his brother Geta, whom he had murdered. The letters were, as was usual with inscriptions of this kind, originally inlaid with metal.

Above the arches are figures of Victory; at the sides, crowded scenes from the wars of the emperor. Side next the Forum: (l.), Raising of the siege of Nisibis in the Parthian war; (r.), Treaty with Armenia, Siege of Atra. Side next the Capitol: (r.), Siege and capture of Babylon; (l.), Conquest of Ctesiphon and Seleucia. On the bases of the columns, Captive barbarians. All these figures are in the degraded style of the sculpture of that period. In the middle ages the arch was temporarily converted by the ruling powers into a kind of castle, and was deeply imbedded in rubbish, but was unearthed by Pius VII. in 1803.

The arched wall by the arch of Severus is the remains of the **Rostra,** or orator's tribune, a name derived from the iron prows of the warships of Antium with which the tribune was adorned after the capture of that town in B.C. 338. At the end of it was the *Umbilicus urbis Romae*, or ideal centre of the city and empire, the remains of which are recognisable. At the other end, below the street, are a few traces of the *Miliarium Aureum*, or central milestone of the roads radiating from Rome, erected by Augustus in B.C. 28. It is, however, doubtful whether these names are correctly applied to these remains.

From this part of the excavations, passages lead under the modern street to the second division, which embraces the excavations made in 1848 and those of a recent period.

The visitor should first notice the direction of the streets, in order to obtain an idea of the topography of the ancient forum. On the S. side, between the brick pedestals and the basilica, there descends from the temple of Saturn a street to which another corresponded on the N. side, where the excavations have not yet been begun. At the lowest part of the ground, where it begins to slope upwards towards the Velia and Palatine, the longitudinal street is intersected by a cross-street coming from the Tiber, which separates the Basilica from the temple of Castor, and must also have intersected the northern longitudinal street near the temple of Cæsar. This was the busy *Vicus Tuscus*, which led from the Forum to the Velabrum and to the cattlemarket by the river (p. 248). A second parallel transverse street, also coming from the river, ran between the temple of Saturn and the basilica, and was called the *Vicus*

Jugarius. Thus was formed the CENTRE OF THE FORUM, an oblong rectangle, bounded by four streets, from which it is distinguished by being paved with slabs of travertine instead of blocks of basalt, and being a little raised above the streets and approached by steps. This in all probability was the *Comitium*, or space set apart for public assemblies and other important business. On the S. side of this rectangle, at equal distances, are placed seven square pedestals of brick, which were once covered with marble, and were probably connected by means of railings or chains for the purpose of separating the comitium from the street. In the comitium, on the W. side, rises the —

***Column of Phocas,** 54 ft. in height, which was erected in 608 in honour of the tyrant *Phocas* of the Eastern Empire, by the exarch Smaragdus, having been taken by him from some older building for the purpose. It was formerly crowned with a gilded statue of Phocas. For a long period this column formed the distinctive mark of the Forum — 'the nameless column with a buried base' (Byron) — but it was at length disinterred in 1813 at the cost of the Duchess of Devonshire.

To the right of the column of Phocas are two *Reliefs* ('anaglypha'), which were formerly built into the walls of a mediæval tower. They were discovered in 1872 and left undisturbed, after the removal of the tower. They are of topographical value as they bear reference to the different localities of the Forum.

The Rostra which recur in both reliefs, the 'ficus ruminalis', or fig-tree under which the she-wolf is said to have reposed, and the statue of Marsyas enable us to identify the scene of action as the republican Forum. The *first* relief (next to the Capitol) alludes to Trajan's 'alimenta', or institution for poor children: on the right is the emperor, in front of him is Italy, holding a child by the hand (destroyed) and another in her arms to which Trajan hands a 'tessera', or ticket; on the left is a magistrate with his lictors, proclaiming his edict from the rostra. The *second* relief represents the remission of the arrears of succession-duty, the records of which are being set on fire in Trajan's presence. On the inner sides are a wild boar, a ram, and a bull, the victims which were sacrificed at the solemn public celebration of the Suovetaurilia.

The main arm of the *Cloaca Maxima* (p. 249), which was discovered in 1872, runs past the E. end of the comitium, and under the Basilica Julia.

The ***Basilica Julia** was founded by Cæsar with a view to enlarge the Forum, and inaugurated in B. C. 46, after the battle of Thapsus, but before its completion. Augustus extended it, but did not witness its completion, as it was destroyed by a fire. The building was again twice injured by fire towards the end of the 3rd century. It was restored several times, the last being in A.D. 377. The building is mentioned in history for the last time in the 7th cent., and it was probably destroyed in the 8th. After several partial excavations, it was entirely extricated in 1871, when remains of a mediæval church, limekilns, and human bones at no great depth were discovered.

This spot had formerly been the burial-place of the adjoining hospital della Consolazione.

The Ground Plan of the basilica is a rectangle, about 111 yds. long and 53 yds. wide. A flight of six, and at places nine, steps ascended to the basilica from the street. Along the four sides were double aisles which enclosed a Central Space, about 90 yds. by 17 yds., paved with variegated African and Phrygian marble, and separated from the aisles by iron railings. The greater part of the pavement has been restored, a few fragments of the original only having been preserved. The valuable material of which the pavement was composed renders it probable that this space was covered with a roof. The sittings of the tribunal of the Centumviri, in four different sections, took place here. The Aisles were paved with white marble, on which are still seen a number of circles, and occasionally writing, scratched on the surface by visitors. These were used by them in playing a game resembling draughts, to which the ancient Romans were as devoted as the modern. The aisles were separated by a triple row of Columns, sixteen on each side, and ten at each end, constructed of brick and encrusted with travertine. On the side next the street the pillars were adorned with Doric half-columns built against them. Ten only of the ancient pillars, up to a height of about 16 ft., are now preserved at the S.W. corner of the building. All the other trunks of pillars which are seen here have recently been reconstructed, partly with the original materials. The pillars supported arches, which have also been restored, but their original spring is still clearly distinguishable. The building had an upper story to which the steps still traceable on the S. side ascended. On this side the basilica was adjoined by older buildings, constructed of tuffstone, which seem to have been 'tabernæ', or shops, but have not yet been thoroughly excavated or explored.

To the E. of the Basilica, and separated from it by the street, is the ***Temple of Castor and Pollux,** dedicated to the twin gods out of gratitude for the assistance they were supposed to have rendered to the Romans at the battle of Lake Regillus in B.C. 496, in which the Latini were defeated, and inaugurated in 484. It was afterwards rebuilt by Tiberius and re-consecrated in A.D. 6. This was one of the most famous temples of the Republic, and was frequently used for the meetings of the senate.

The basement of the cella rises to a height of 22 ft., and was approached by a flight of 18 steps, with two lateral flights, of which that on the E. side only is preserved. The building was mainly constructed of concrete, which was faced with blocks of tufa, and around these were placed the blocks of travertine which supported the enclosing colonnade. These blocks, however, as well as the steps on the W. side, have entirely disappeared (although the impression made by them on the concrete is still visible), and the width of the building has thus been diminished by about one half. On the E. side stands a fragment of the Stylobate, with three columns of Parian marble, which are among the finest of the kind now existing (height 46 ft., diameter 5 ft.). The Corinthian capitals and the architrave are both in a very superior style of workmanship. The temple had eight columns in front and probably thirteen on each side. The length, however, has not been precisely ascertained, the posterior part being still covered by the modern street. Remains of the mosaic pavement of the Cella are still to be seen, lying about 3 ft. below the level of the portico and the surrounding colonnade. This peculiarity was probably occasioned by the alterations made by Tiberius.

Towards the E. of the temple of Castor are remains of the pavement of an ancient street, with fragments of ancient and mediæval buildings, the purpose of which cannot yet be ascertained. A ring here, provided with a runlet, is supposed to be a remnant of the

Puteal Libonis, or the enclosure of a spot which had been struck by lightning. Copious springs arise in this locality, with which the drainage descending from the Palatine unites.

On the E. side of the Forum, with its front towards the Capitol, is situated the **Temple of Cæsar,** to which Cæsar, in addition to the other alterations made by him, transferred the tribune of the orators. This was now named the *Rostra Julia*, and from it, on the occasion of the funeral of the murdered dictator on the 19th or 20th March, B.C. 44, Mark Antony pronounced the celebrated oration which wrought so powerfully on the passions of the excited populace. A funeral pyre was hastily improvised, and the unparalleled honour accorded to the illustrious dead of being burned in view of the most sacred shrines of the city. A column with the inscription 'parenti patriæ' was afterwards erected here to commemorate the event. At a later period Augustus erected this temple in honour of 'Divus Julius', his deified uncle and adoptive father, and dedicated it to him in B.C. 29, after the battle of Actium. At the same time he adorned the Rostra with the prows of the captured Egyptian vessels.

The foundation of the substructions of the temple, consisting of concrete, were discovered in 1872, but their covering of solid stone has been removed. In front of the temple there are the remains of a platform, still partly paved with slabs of stone, which is believed to have been the rostra of imperial Rome. Its present form appears to have resulted from subsequent alterations.

Between the temple of Cæsar and that of Faustina situated to the E. of it are several ruins of late Roman and early mediæval buildings with remains of a pavement in marble mosaic. The temple of Faustina is now connected with the excavated part of the Forum, a cutting having been made through the street which passes it, and the rubbish having been cleared away. In front of the temple runs an ancient street, the *Via Sacra* (comp. p. 225), with the ruts of wheels still visible. From this street the temple is approached by a flight of steps interrupted in the middle by a projecting platform.

The ***Temple of Faustina,** of which the portico (with ten columns, six of which form the façade) and part of the cella are still standing, was dedicated by Antoninus in 141 to his wife, the elder Faustina, and re-dedicated to that emperor himself after his death. The first line of the inscription, *Divo Antonino et divae Faustinae ex S.C.*, was then added. In the interior of the temple is the church of *S. Lorenzo in Miranda.*

The portico was excavated in 1807 and 1810. (In front of it once stood the *Arcus Fabianus*, erected in honour of Fabius Maximus, the conqueror of the Allobrogi, in A.D. 123.) The columns are of cipollino, or marble of Eubœa, and are 46 ft. in height. The cella is of peperine, the marble incrustation of which has entirely disappeared. — The year of the foundation of the church is unknown, and the earliest record of it dates from 1430. The façade was erected in 1602. The entrance is at present in the Via di S. Lorenzo in Miranda.

We now quit the excavated parts of the forum.

To the left of the Via dell' Arco di Settimio Severo ascending to the Capitol, at the entrance to the Via di Marforio, we observe the small church of *S. Giuseppe de' Falegnami*. Below it (entrance in the first-named street, ½ fr.) is the **Carcer Mamertinus**, one of the most ancient structures in Rome. It was originally built over a well, named *Tullianum*, and thence traditionally attributed to Servius Tullius, and it was afterwards used as a prison.

It consists of two chambers, one below the other, of very ancient construction. The upper is an irregular quadrilateral, which was probably once adjoined by other similar chambers. An inscription on the front records that the building was restored in B.C. 22. The lower chamber, which was originally only accessible through a hole in the ceiling, is 19 ft. long, 10 ft. wide, and 6½ ft. high. The vaulting is formed by the gradual projection of the side walls until they meet. It contains a spring, which, according to the legend, St. Peter, who was imprisoned here under Nero, miraculously caused to flow in order to baptise his jailors. The building has therefore been named *S. Pietro in Carcere* since the 15th century. In this dungeon perished Jugurtha after having been deprived of food for six days, Vercingetorix, and other conquered enemies. Sallust, in recording the execution of Catiline's confederates, describes the prison thus: — 'Est in carcere locus, quod Tullianum appellatur, circiter duodecim pedes humi depressus. Eum muniunt undique parietes atque insuper camera lapideis fornicibus vincta; sed incultu tenebris odore foeda atque terribilis ejus facies est.'

Nearly opposite stands the church of **SS. Luca e Martina,** erected on the site of an ancient building. It consists of an upper and lower church; the latter being of very ancient origin, and the former erected in the 17th cent. by *Pietro da Cortona*.

On the opposite side of the Via Bonella, which leads to the Academy of S. Luca (p. 237) and the Forum of Augustus (p. 238), is the church of **S. Adriano,** with its unadorned façade, uninteresting like the last-mentioned, and also occupying the site of an ancient edifice, probably the *Curia Hostilia*, which was subsequently re-erected under the name of *Curia Julia* by Caesar and Augustus, and was used as an assembly-hall by the senate. The church was erected by Honorius I. in the 7th cent. and afterwards restored.

The Velia.

The Colosseum. Baths of Titus.

A hill, named the *Velia* in ancient times, connects the Palatine and Esquiline, its highest point being marked by the Arch of Titus (97 ft.). How far the Forum, the lowest part of which was at the end of the Vicus Tuscus (p. 226), extended up this hill, is a point which the result of future excavations must determine. The Via Sacra is flanked by an uninterrupted series of public monuments. The following description therefore forms a continuation of that of the ruins already mentioned.

Beyond the temple of Faustina (p. 229), and separated from it by a street, is —

***SS. Cosma e Damiano** (Pl. II, 20, 5), erected by Felix IV. (526-30), having been incorporated with an ancient circular temple,

to the portico of which the two columns of cipollino half projecting from the ground to the right of the church, in front of the Oratorium della Via Crucis, probably belonged. The temple was erected by the Emp. Maxentius to his son Romulus, and is sometimes erroneously called a temple of the Penates. The level of the pavement was so much raised by Urban VIII. in 1633, that an upper and a lower church were formed. The entrance, with the columns of porphyry and bronze doors, is ancient.

Interior. The church is entered by the rotunda. On the arch of the choir and in the tribune are interesting *Mosaics of the 6th cent., the period of the founder, perhaps the most beautiful of their kind at Rome, but freely restored about 1660 (best light towards evening). Those on the arch, which has been shortened during a restoration, represent the Lamb with the Book and seven seals, according to Revelations iv.; adjoining these the seven candlesticks, four angels, and two of the symbols (angel and eagle) of the Evangelists. The arms with wreaths, below, belonged to two prophets. In the tribune: Christ, to whom the saints Cosmas and Damianus are conducted by Peter and Paul; on the left side St. Felix with the church (new), on the right St. Theodorus. Beneath, Christ as the Lamb, towards whom the twelve lambs (apostles) turn.

The Lower Church (entrance to the left in the tribune; sacristan ½ fr.) is unattractive. It contains the tomb of SS. Cosmas, Damianus, and Felix, an ancient altar, remains of an ancient pavement, and somewhat lower a spring, said to have been called forth by St. Felix.

At the back of this church were found the remains of an ancient plan of Rome (p. 219), other fragments of which were discovered in 1867-68. The ancient wall to which the plan was affixed belonged to *Vespasian's Temple of Peace.* — Excavations are being at present carried on in front of and adjacent to the church, with the purpose of exposing to view the circular temple.

We next reach the three colossal arches of the ***Basilica of Constantine** (Pl. II, 20, 23), erected by Maxentius, but afterwards altered by his conqueror Constantine. The entrance originally faced the Colosseum, but afterwards the Via Sacra. It was a basilica of three halls, with vaulting of vast span, which has served as a model to modern architects, as, for example, in the construction of the vaulting of St. Peter's, which is of equal width.

The *Ground Plan* is in the form of a rectangle, about 100 yds. in length, and 88 yds. in width. The principal apse, opposite the entrance from the Colosseum, now forms part of a granary. After the opening of the second entrance on the side next the Palatine, a second apse was added. The tunnel vaulting of the S. aisle has been preserved; width 66 ft., depth 54 ft., height 78 ft. The span of the nave was about 80 ft.; its height 112 ft., and its width 66 ft. In front of the central pillars stood eight huge columns of white marble of the Corinthian order, the only one of which now extant has been placed in front of S. Maria Maggiore (p. 178).

The traveller should not omit to ascend to the summit of the ruin in order to enjoy the magnificent **Panorama of ancient Rome which it commands. We follow the street between the Temple of Faustina and S. Cosma e Damiano to the end, traverse a lane to the right, and proceed by the Via del Tempio della Pace to the left into the Via del Colosseo. At the corner here, immediately to the right, is No. 61, an institution for poor girls (visitors ring; 1 fr.), from the garden of which we ascend a flight of steps. A window adjoining the stairs affords the best view of the Colosseum, to the left of which are the Thermæ of Titus on the Esquiline; to the right the circular S. Stefano; nearer, S. Giovanni e Paolo with the new dome, both on the Cælius. Beyond the Colosseum the

Alban, and to the left the Sabine Mts. To the S. the Palatine with the ruins of the imperial palaces and two monasteries, and the opposite bank of the Tiber with the Villa Pamfili. Towards the W. the Capitol; to the right of it, between the domes of two churches, Trajan's column is visible; above the latter Monte Mario; farther to the right the Torre di Nerone and the Quirinal. Towards the N. the church of S. Pietro in Vincoli with its magnificent palm, and S. Maria Maggiore, recognised by its two domes and Romanesque tower, both on the Esquiline.

Adjoining the basilica of Constantine, and partly occupying the site of a temple of Venus and Roma (see below), is the church of —

S. Francesca Romana (Pl. II, 23), or *S. Maria Nuova*, standing on the site of an older church of Nicholas I. founded about 860, re-erected after a fire by Honorius III. about 1216, and modernised by *Carlo Lombardo* in 1615. Festival, 9th March.

Interior. On the right, 2nd Chapel: (r.) Monument of Card. Vulcani (d. 1322) and that of the papal commandant and general Antonio Rido (d. 1475). 3rd Chapel: Miracles of St. Benedict, altar-piece by *Subleyras*. In the TRIBUNE mosaics of the 12th cent. (lately restored): in the centre Madonna, (l.) SS. John and James, (r.) Peter and Andrew. Over the high-altar an ancient Madonna, traditionally attributed to St. Luke, which is said alone to have escaped destruction in the conflagration. To the right of the apse: monument of Gregory XI., who transferred the papal residence from Avignon to Rome (d. 1378), with a relief by *Olivieri*. Here on the right, built into the wall, are two stones on which Peter and Paul are said to have knelt when they prayed for the punishment of Simon Magus. In the Confessio a group of the saints with an angel, by *Meli*. Under the tribune (closed, but the sacristan escorts visitors with a light, if desired) is the tomb of the saint, and over the altar a marble relief by *Bernini*. — SACRISTY. On the left wall a Madonna with four saints, by *Sinibaldo*, a pupil of Perugino, 1524. — The sacristan now shows a COURT behind the church, with the well-preserved western apse of the Temple of Venus and Roma (fee ½ fr.).

On the summit of the Velia, by the Palatine, rises the ***Triumphal Arch of Titus,** erected to commemorate the defeat of the Jews (A.D. 70), and dedicated to him under his successor Domitian in 81, as the inscription on the side next the Colosseum records: — *Senatus populusque Romanus divo Tito divi Vespasiani filio Vespasiano Augusto.* The arch is embellished with fine reliefs.

OUTSIDE: On the same side as the inscription, is a representation of a sacrificial procession on the frieze. INSIDE: Titus crowned by Victory in a quadriga driven by Roma; opposite, the triumphal procession with the captive Jews, table with the show-bread, and candlestick with seven branches. — In the middle ages the arch was used as a fortress by the Frangipani, crowned with battlements, and strengthened by new walls. When these were removed in 1822 under Pius VII., the arch lost its support, and had to be reconstructed, as the inscription on the other side informs us. The central part, composed of marble, is therefore alone ancient, while the restored parts are of travertine.

The street now descends, passing the remains of a basilica (approach from the Meta, p. 246), to the Colosseum. On the left is the double apse of the **Temple of Venus and Roma**, or *Templum Urbis* (Pl. II, 20), erected by Hadrian from a plan by himself in A.D. 135, and restored after a fire by Maxentius in 307. This was one of the most superb temples in Rome. The gilded bronze tiles were removed to St. Peter's by Honorius I. in 626.

There were evidently two temples under the same roof, with entrances from the sides next the Colosseum and next the Capitol, and with

adjacent cellæ, so that there was a niche on each side of the central wall for the image of a god. One half is built into the monastery of S. Francesca Romana (p. 232), while the other towards the Colosseum is open. The vestibules of the cellæ had each four columns in front. Around this ran a first colonnade of ten columns at the ends, and twenty at the sides (length 120 yds., width 58 yds.). This colonnade was enclosed by a second, consisting of about 200 columns, 180 yds. long, and 110 yds. wide, and projecting as far as the street, where it was supported by massive substructions. To this colonnade belonged the granite shafts scattered about here. The cellæ were encrusted with the rarest marbles.

Descending hence to the Colosseum, we observe the remains of an extensive square *Basis* of masonry to the left below. Here once stood the gilded bronze *Colossal Statue of Nero*, as god of the sun, surrounded with rays, and about 117 ft. in height, executed by Zenodorus by order of the emperor himself, to grace the golden palace which he erected with lavish splendour after the burning of Rome in A.D. 64. The palace fell to decay soon after the emperor's death (in 68), and the statue was removed thence by Hadrian to this pedestal. In the space occupied by an artificial lake in the gardens of Nero, Vespasian founded the —

****Colosseum** (Pl. II, 24), or, as it was originally called, the *Amphitheatrum Flavium*, the largest theatre, and one of the most imposing structures in the world, completed by Titus in A.D. 80. It was inaugurated by gladiatorial combats, continued during 100 days, in which 5000 wild animals were killed, and naval contests were exhibited; and 87,000 spectators could be accommodated within its walls. The building has been known since the 8th cent. under its present name, derived probably from the colossal statue of Nero with which it was once adorned.

Having been injured by a fire in the reign of Macrinus, it was restored by Alexander Severus. In 248 the Emp. Philip here celebrated the 1000th anniversary of the foundation of Rome with magnificent games. In 405 gladiator-combats were abolished by Honorius as inconsistent with the spirit of Christianity, but wild-beast fights continued down to the time of Theodoric the Great. In the MIDDLE AGES the Colosseum was employed by the Roman barons, especially the Frangipani, as a stronghold. In 1312 the Annibaldi were compelled to surrender it to the Emperor Henry VII., who presented it to the Roman senate and people. In 1332 the Roman nobility again introduced bull-fights. After this period, however, the destruction of the Colosseum began, and the stupendous pile began to be regarded as a kind of quarry. In the 15th cent. Paul II. here procured the materials for the construction of the Pal. di S. Marco (di Venczia), Card. Riario for the Cancelleria, and Paul III. (1534-49) for the Palazzo Farnese. Sixtus V. proposed to establish a cloth-manufactory here, and Clement XI. actually used the building as a salt-magazine. Benedict XIV. (1740-58) was the first to protect the edifice from farther demolition by consecrating the interior to the Passion of Christ, on account of the frequency with which the blood of martyrs had flowed there, and erecting small chapels within it, which were removed in 1874. The following popes, particularly Pius VII. and Leo XII., have averted the imminent danger of the fall of the ruins by the erection of huge buttresses. The steps in the interior were restored by Pius IX.

The Colosseum is constructed of blocks of travertine, originally held together by iron cramps, and tufa and bricks have also been

used in the interior. The numerous holes bored in the stone were made in the middle ages, for the purpose of extracting the then very valuable iron. According to the most trustworthy statistics the external circumference of the elliptical structure measures 576 yds., or nearly one-third of a mile, the long diameter 205 yds., the shorter 170 yds., the arena 93 yds. by 58 yds., and the height 156 ft. Above the arena rise the tiers of seats, intersected by steps and passages, most of which are now in ruins and only partially accessible.

The exterior of the still preserved N.E. portion, on the side next the Esquiline, consists of four stories, the three first being formed by arcades, the pillars of which are adorned with half-columns of the Doric, Ionic, and Corinthian order in the 1st, 2nd, and 3rd stories respectively. A wall with windows between Corinthian pilasters forms the 4th story. Statues were placed in the arcades of the 2nd and 3rd stories, as appears from the representations on ancient coins. At the ends of the diameters are the four triple PRINCIPAL ENTRANCES, those next to the Esquiline and Cælius being destined for the emperor, the others for the solemn procession before the beginning of the games, and for the introduction of the animals and machinery. On the side next the Esquiline are seen traces of the stucco-decorations, which were restored under Pius VII., and were once used as models by Giovanni da Udine, the pupil of Raphael. The arcades of the lowest story served as entrances for the spectators, and were furnished with numbers up to lxxx. (Nos. xxiii. to liv. still exist), in order to indicate the staircases to the different seats. Below, on the exterior, are two rows of arcades, and then a massive substructure for the seats. Every fourth arch contains a staircase.

Part of the TIERS OF SEATS is still distinguishable, the foremost of which, called the *Podium*, was destined for the emperor, the senators, and the Vestal Virgins. The emperor occupied a raised seat here, called the Pulvinar, and the others had seats of honour. Above the Podium rose three other classes of seats, the first of which was allotted to the knights. The humbler spectators occupied the last division, in a colonnade, on the roof of which were stationed sailors of the imperial fleet for the purpose of stretching sail-cloth over the whole amphitheatre to exclude the burning rays of the sun. Apertures are still seen in the external coping, with corbels below them, for the support of the masts to which the necessary ropes were attached.

Under the ARENA were chambers and dens for the wild beasts, and an apparatus by means of which the arena could be laid under water. Since 1874 excavations have been made with a view to disclose all these arrangements, in the course of which fragments of columns, marble slabs (some of them bearing combats of wild beasts and gladiators scratched on them), and other architectural relics

have been discovered. The purposes of the various rooms are not yet ascertained. The water, which abounds here owing to the lowness of the situation, has inundated a great part of the excavations, and renders it impossible to visit them.

Although one-third only of the gigantic structure remains, the ruins are still stupendously impressive. An architect of the previous century estimated the value of the materials still existing at $1^1/_2$ million scudi, which according to the present value of money would be equivalent to at least half a million pounds sterling. The Colosseum has ever been a symbol of the greatness of Rome, and gave rise in the 8th cent. to a prophetic saying of the pilgrims of that age: —

'While stands the Colosseum, Rome shall stand,
When falls the Colosseum, Rome shall fall,
And when Rome falls, with it shall fall the World!'

Those who desire to explore the ruins are recommended to ascend to the UPPER STORIES (the custodian is to be found at the entrance next to the Palatine; fee ½ fr.). We ascend a steep wooden staircase of 56 steps to the first story. Of the three arcades here we select the inner, as it affords a survey of the interior. Over the entrance towards the Palatine a modern staircase of 48 steps ascends to the 2nd, and then to the left direct to a projection in the 3rd story. The *VIEW from the restored balustrade to the right in the 4th story, to which another flight of 55 steps ascends, is still more extensive. It embraces the Cælius with S. Stefano Rotondo and S. Giovanni e Paolo; farther off, the Aventine with S. Balbina, in the background S. Paolo Fuori le Mura; nearer, to the right, the Pyramid of Cestius; to the right the Palatine, to which the arches of the Aqua Claudia approach.

The Colosseum is profoundly impressive by MOONLIGHT, or when illuminated, e. g. by BENGAL LIGHTS (comp. p. 116). The traveller is strongly recommended to avail himself of a fine moonlight night for the purpose. The custodian is generally to be found at the entrance next the Capitol, on the right side. The Flora found among the ruins of the Colosseum once comprised 420 species, which were collected by an English botanist, but most of them have disappeared owing to an over-zealous system of purification.

Retracing our steps, and quitting the Colosseum by the same gate, we perceive on the left, in front of the edifice, the so-called *Meta Sudans*, the partially restored fragment of a magnificent fountain erected by Domitian. Farther on, to the left, between the Cælius and Palatine, spanning the *Via Triumphatis* which here united with the Via Sacra, stands the —

***Triumphal Arch of Constantine** (Pl. II, 24), the best-preserved of these structures, erected after the victory over Maxentius at Saxa Rubra, near the Ponte Molle, in 311, when Constantine declared himself in favour of Christianity. The inscription runs thus: — *Imp. Caes. Fl. Constantino Maximo pio felici Augusto Senatus Populusque Romanus, quod instinctu divinitatis mentis magnitudine cum exercitu suo tam de tyranno quam de omni ejus factione uno tempore justis rem publicam uttus est armis arcum triumphis insignem dicavit.* The arch has three passages, and is adorned with admirable *SCULPTURES from a triumphal arch of Trajan which stood at the

entrance to Trajan's Forum, contrasting strongly with the rude additions made in the age of Constantine.

The following are from the ARCH OF TRAJAN: the captive Dacians above (ancient; one entirely, but the heads and hands of the others are new); the *Reliefs* (facing the Colosseum), to the left: 1. Trajan's entry into Rome, to the right of which: 2. Prolongation of the Via Appia; 3. Trajan causing poor children to be educated; 4. Trajan condemning a barbarian; on the other side, to the left: 5. Trajan crowning the Parthian king Parthamaspates; 6. Soldiers conducting two barbarians into Trajan's presence; 7. Trajan addressing the army; 8. Trajan sacrificing. The eight *Medallions* below these reliefs represent sacrifices and hunting-scenes; on the narrow sides two battles with the Dacians; below the central arch, the vanquished imploring pardon, and Trajan crowned by Victory. — The contrast between the art of Trajan's and that of Constantine's age is exhibited by the smaller reliefs inserted between the medallions, representing the achievements of CONSTANTINE in war and in peace. In 1804 Pius VII. caused the ground to be lowered to its original level. In the 10th cent. the arch was converted into a castle, and afterwards came into the possession of the Frangipani.

On the opposite side, a few hundred paces from the Colosseum, in the Via Labicana, first gate to the left (whence the Via della Polveriera ascends to the left between walls in 5 min. to S. Pietro in Vincoli, p. 186), are situated on the Esquiline the —

***Thermæ of Titus** (Pl. II, 26; open daily from 9 a.m. till sunset; admission 1 fr.; on Sundays gratis). Mæcenas once possessed a villa here, which was afterwards incorporated with the golden palace of Nero. On the site of the latter, in the year 80, Titus hastily erected his sumptuous Thermæ, which were altered and enlarged by Domitian, Trajan, and others. The ruins are scattered over several vineyards, and a small part only, excavated in 1813, is accessible.

The earlier structure of NERO is easily distinguished from that of TITUS. The long vaulted parallel passages first entered belong to the Thermæ. They form together a semicircular substructure, the object of which is not clearly ascertained. Most of the chambers beneath, which were filled up by Titus in the construction of his baths, and re-excavated at the beginning of the 16th cent., belonged to the golden palace of Nero. A suite of seven rooms is first entered here; to the left, near that in the centre, are remains of a spring. Traces of the beautiful PAINTINGS, which before the discovery of Pompeii were the sole specimens of ancient decoration of this description, and served as models for Giovanni da Udine and Raphael in the decoration of the loggie, are still observed. Colonnades appear to have flanked both sides of these rooms. A passage leads hence to a bath-room. To the left, at right angles with this suite, are a number of small and unadorned rooms, probably the dwellings of the slaves; to the left again, opposite the first suite, is a passage once lighted from above, the vaulting of which was adorned with beautiful frescoes still partially visible.

Fora of the Emperors. Academy of St. Luke.

In the plain to the N.E. of the Forum of the Republic lay the *Fora of the Emperors*, which were erected by their founders rather as monuments and ornaments to the city than for political purposes, and were chiefly used for judicial proceedings. The principal edifice in these fora was always a temple. The Forum Julium, the first

of the kind, was begun by Cæsar and completed by Augustus; the second was constructed by Augustus; the Temple of Peace (p. 231) of Vespasian is often mentioned as a third; a fourth was founded by Domitian; and lastly, the most magnificent of all, the Forum of Trajan. They are enumerated here in their order from the Temple of Peace, which probably lay on the site of the basilica of Constantine, to the Forum of Trajan, as they all adjoined each other within this area.

Adjacent to the Temple of Peace lay the forum founded by Domitian and completed by Nerva, whence called the **Forum of Nerva**, sometimes also *Forum Transitorium* from being intersected by an important street. Here stood a temple of Minerva, taken down by Paul V. in order to obtain marble for the decoration of the Fontana Paolina on the Janiculus, and a small temple of Janus. Remains of the external walls exist in the so-called * *Colonacce*, two half-buried Corinthian columns, with entablature richly decorated with reliefs (representing the practice of the arts, weaving, etc., which were specially protected by the goddess; casts of them in the collection of the Académie Française, p. 143); above them is an attic with a Minerva. This fragment, situated at the intersection of the Via Alessandrina and the Via della Croce Bianca, at the E. corner (Pl. II, 20), is well calculated to afford an idea of the grandeur of the original structure.

The following cross-street is the VIA BONELLA, in which, No. 44, not far from the Forum, is the —

Accademia di S. Luca (Pl. II, 20), a school of art founded in 1595, the first director of which was *Federico Zucchero*. It was re-organised in 1874, and placed under the directorship of the sculptor *Prof. E. Wolff*. The picture gallery belonging to the Academy, open daily, from 9-3, is a second-rate collection, containing few works of importance.

We ascend the staircase, into the walls of which are built a few casts from Trajan's Column (disfigured with whitewash). On the first landing is the entrance to the collection of the competitive works of the pupils (closed), such as *Kessel's* Discus-thrower reposing, in plaster; Christ on the Mt. of Olives, drawing by *Seitz;* reliefs by *Thorvaldsen* and *Canova;* Ganymede giving water to the eagle, by *Thorvaldsen*, and several casts from the antique.

We ascend another staircase, and ring at the entrance to the —

Picture Gallery (½ fr.). A small ANTE-CHAMBER (with engravings, etc.) leads to the I. SALOON, lighted from above. Entrance-wall: *Berghem*, Landscape; *Tempesta*, Wharf; *Old Dutch Sch.*, Madonna and Descent from the Cross; *Rubens*, Venus crowned by graces; *Van Dyck*, Madonna; *Titian*, St. Jerome; *Jos. Vernet*, Wharf. Short wall: *G. Poussin*, two Landscapes. Second wall: *Ribera*, Scribes disputing; *P. Veronese*, Venus; *Van Dyck* (?), Portrait; *Titian*, Portrait; Vanity; *Claude Lorrain*, Coast Landscape; *Jos. Vernet*, Wharf. On the second short wall, busts of Betti, Tenerani, and Thorvaldsen. — The saloon is adjoined on one side by a SMALL ROOM, principally containing portraits of artists; among them, on the pillar, Virginie Lebrun; on the short wall, Byron; in the upper part of the right short wall, second row, to the right Angelica Kauffmann; below, by the entrance, *Salvator Rosa*, Concert of cats. — On the other side is

the II. Saloon, also lighted from above. On the entrance-pillars: *Canaletto*, Architectural design; *Maratta*, Madonna; on the back of this picture there is a copy, by Marc Antonio, of the first design of Raphael's Transfiguration (figures nude; original supposed to have been lost). Left wall: *Titian*, Discovery of the guilt of Calisto, inferior to the other mythological pictures of this master; *Guido Reni*, Fortuna; **Raphael*, Boy as garland-bearer, being a relic of a fresco in the Vatican, sawn out of the wall, and freely retouched; *Guido Cagnacci*, Lucrezia, an admirable work of this master, a painter of no great note of the school of Guido Reni; *Guercino*, Venus and Cupid (al fresco). Short wall: *Bronzino*, St. Andrew; *Venet. Sch.*, Portrait; *Guido Reni*, Cupid; *Raphael* (?), St. Luke painting the Madonna, beside him Raphael observing him, entirely disfigured by retouching, and a work which must have been of little value even when it was in better condition, as the want of uniformity in the colouring shows that several different hands have been engaged upon it (originally an altar-piece in St. Martino); *Tintoretto*, Portrait; *After Titian*, Tribute-money. Right wall: *Poussin*, Bacchanalian dance; *Pellegrini*, Hebe; Galatea, copy by *Giulio Romano* from Raphael; *J. Vernet*, Wharf; *P. Veronese*, Susanna: *Guido Reni*, Bacchus and Ariadne. Round the upper part of this saloon is a double row of portraits of artists.

The Via Bonella is terminated towards the N. by an ancient wall with a gateway. In front of the latter, to the left, are three beautiful and lofty *Corinthian columns with entablature, which belonged to one of the sides of the *Temple of Mars Ultor* in the **Forum of Augustus** (Pl. II, 20). The forum was enclosed by a lofty *wall of peperine blocks (a grey volcanic rock), a portion of which, about 150 yds. in length, is seen near the temple, and particularly at the gateway *(Arco de' Pantani)*. This wall was adjoined by the back of the temple erected by Augustus in consequence of a vow which he made while engaged in war against Cæsar's murderers, and inaugurated by him in B.C. 2. The forum is now occupied by the nunnery of the *Annunziata*. The original level is about 16 ft. below the surface. This locality was a swamp in the 16th cent., whence the modern name ('pantano' = swamp).

Between this and the ancient republican Forum lay the *Forum of Cæsar*, or *Forum Julium*, with a temple of Venus Genetrix. Scanty remains of the external wall of tuffstone are seen to the left in the court of No. 18 Vicolo del Ghettarello, which diverges to the right from the Via di Marforio between Nos. 47 and 46.

We now ascend to the left through the Arco de' Pantani by the huge wall which now forms part of the nunnery, and a little farther on descend to the left by the *Via di Campo Carleo* (in the court No. 6, wall of Trajan's forum, see below) to the busy *Via Alessandrina*, whence immediately to the right we enter the —

***Forum of Trajan** (Pl. II, 19), which adjoined the Forum of Augustus. It was an aggregate of magnificent edifices, said to have been designed by the architect Apollodorus of Damascus (111-114).

This was considered the most magnificent of the numerous palatial edifices of Rome. Ammianus (16, 10) thus describes it on the occasion of the visit of the Emp. Constantine in 356: — 'Verum cum ad Trajani forum venisset, singularem sub omni caelo structuram, ut opinamur, etiam numinum adsensione mirabilem, haerebat adtonitus per giganteos contextus circumferens mentem nec relatu effabiles nec rursus mortalibus adpetendos'. According to a legend of the 7th cent., Gregory the Great, while admiring the ancient splendour of the forum one day, and

saddened by the thought that so just and benignant a monarch as its founder should be condemned to everlasting perdition, succeeded by his prayers in obtaining the release of Trajan's soul from purgatory. In the 10th cent. this forum lay in ruins, and the church of S. Nicolao had been erected by the column. This was succeeded by other churches. In 1587 Sixtus V. crowned the column with a bronze statue of St. Peter. At length, in 1812-14, the French government caused two nunneries and other buildings to be demolished, and thus partially brought to light the centre of the forum.

The project of effecting an easy communication between the old town and the buildings in the Campus Martius by means of a vast cutting between the Capitol and the Quirinal was at length carried out by Trajan. This passage must have been about 200 yds. in width, and of still greater length. In the part already excavated (about 120 by 50 yds.) have been discovered the foundations of four rows of columns, belonging to the five-halled *Basilica Ulpia*, which lay with its sides towards the end of the present piazza. The central hall was 27 yds., and the whole building 61 yds. in width. The pavement consisted of slabs of rare marble. It is uncertain whether the remains of granite columns which have been found and erected here are in their original positions. — Between this Basilica and the Forum of Augustus lay the *Forum Trajani* properly so called, part of the S.E. semicircular wall of which is still seen in the court of No. 6 Via del Campo Carleo, two stories in height. The chambers of the ground floor were probably shops. In the centre of this forum stood Trajan's equestrian statue.

On the N. side of the basilica rises ****Trajan's Column,** constructed entirely of marble, the shaft of which is 87 ft. high, and the whole, including the pedestal and statue, 147 ft.; diameter 11 ft. below, and 10 ft. at the top. Around the column runs a spiral band, 3 ft. wide and 660 ft. long, covered with admirable *Reliefs from Trajan's war with the Dacians, comprising, besides animals, machines, etc., upwards of 2500 human figures, the height of those below being 2 ft., and gradually increasing as they ascend. (The figures can be more conveniently examined on the cast in the Lateran, see p. 274.) Beneath this monument Trajan was interred, and on the summit stood his statue, now replaced by that of St. Peter. In the interior a staircase of 184 steps ascends to the top (closed at present). The height of the column at the same time indicates how much of the Quirinal and Capitoline had to be levelled in order to make room for these buildings: — 'ad declarandum quantæ altitudinis mons et locus tantis operibus sit egestus', as the inscription, dating from 114, records. The depth of earth thus removed amounted to 100 ancient Roman feet (97 Engl. ft.).

To this forum also belonged a temple, dedicated to Trajan by Hadrian, a library, and a triumphal arch of Trajan, all situated on the other side of the column. Some of the reliefs from the arch were removed to embellish the arch of Constantine (p. 235).

On the N. side of the piazza are two churches. That on the

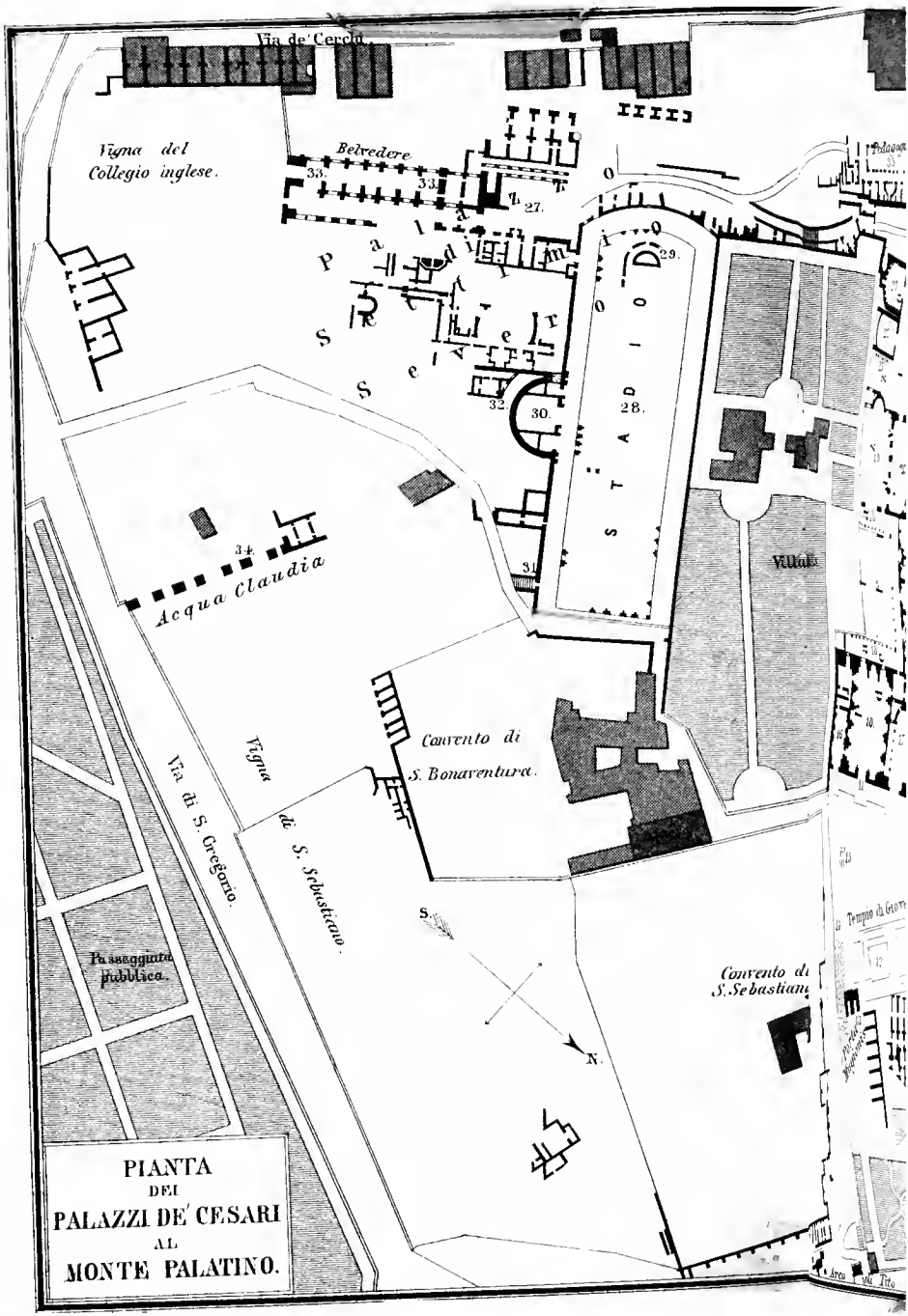
right, *del Nome di Maria*, was erected in 1683 after the liberation of Vienna from the Turks, and restored in 1862. That on the left, *S. Maria di Loreto*, begun by *Sangallo* in 1507, contains in the 2nd chapel on the right a statue of St. Susanna by *Fiammingo*, and over the high altar a picture of the school of Perugino.

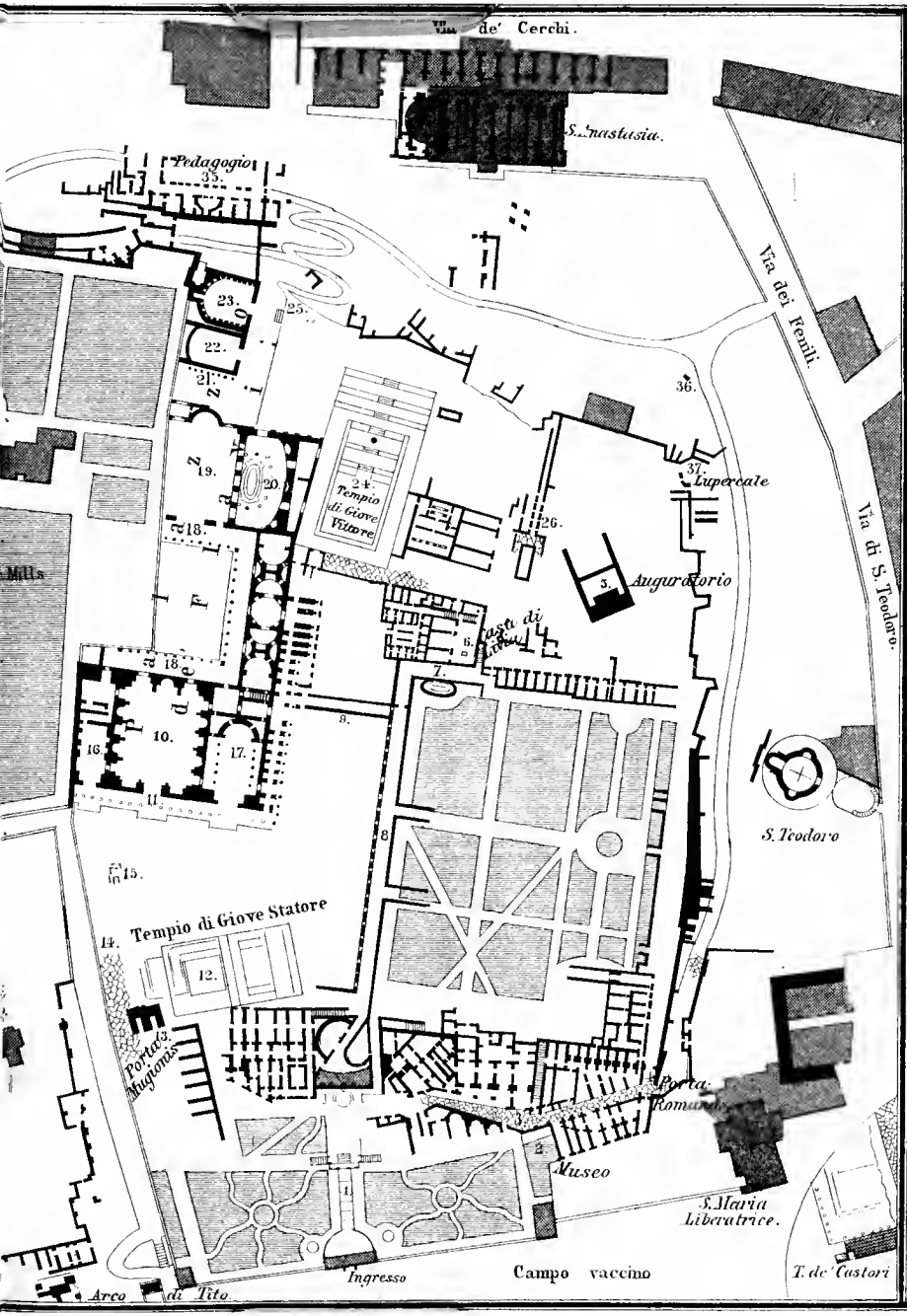
Three streets lead hence towards the N. to the *Piazza SS. Apostoli* (p. 156). — Ascending to the right (E.) the Via Magnanapoli leads in 16 min. straight to S. Maria Maggiore (pp. 172, 178); while to the left it leads to the Quirinal (p. 170). — The street to the left leads to the Piazza S. Marco, or if it be quitted by the first street to the right, the Piazza di Venezia (p. 158) is reached.

The Palatine.

(Comp. Sketch-Plan.)

The *Palatine Hill*, situated on the S. side of the Forum, rises in the form of an irregular quadrangle. In ancient times it was bounded on the N. side, towards the Capitol, by the Velabrum and the Forum Boarium (p. 248); on the W., towards the Aventine, by the Circus Maximus (p. 250); on the S., towards the Cælius, by the Via Triumphalis and the Via Appia (now Via di S. Gregorio). The hill is 1900 yds. in circumference, and the highest point (S. Bonaventura) is 168 ft. above the sea-level, or 114 ft. above the level of ancient Rome. The Palatine was the original site and the centre of the embryo mistress of the world, the *Roma Quadrata*, fragments of whose walls have been brought to light at five different places, thus enabling us to trace the situation of these venerable fortifications with tolerable precision. The wall appears to have encircled the whole of the hill about half-way up its slopes, and to have been penetrated by gates at three places only. The situation of two of these, the *Porta Mugionis* or *Mugonia* (Pl. 13), and the *Porta Romana* or *Romanula* (Pl. 4), has been ascertained by the most recent excavations. Tradition places on this hill the dwellings of its heroes Evander, Faustulus, and Romulus: and a reminiscence of them was preserved down to a very late period by a number of ancient temples and shrines. The orator Hortensius, Catiline, Cicero, and his bitter enemy the tribune Clodius, and other celebrated men of the republican period possessed houses here. Augustus was born on the Palatine, and after the battle of Actium he transferred his residence to this ancient seat of the kings. His palace, the *Domus Augustana*, lay on the site of the Villa Mills, lately a nunnery; and adjoining it were a large temple of Apollo erected by him and the Greek and Latin library (Pl. 22, 23) which is so highly extolled in Roman literature. The Emp. Tiberius, the house of whose birth was discovered here a few years ago (Pl. 6), extended his palace, the *Domus Tiberiana*, towards the Velabrum, and the foolish Caligula connected it with the Forum (p. 212). The buildings of Nero, which exceeded all reasonable bounds, were abandoned by Vespasian, who confined his imperial residence to the Palatine. His palace, the *Domus Flavia*, was much extended by his son Domitian, and thenceforward the Palatium, the ancient name of the hill, became synonymous with the imperial palace. Of the subsequent emperors, some of whom altered and restored the buildings, Septimius Severus appears to have been the only one who extended the Flavian palace. He erected the *Septizonium*, an edifice seven stories high, at the S.W. angle of the hill, part of which was still standing in the 16th cent., but was at length removed by Sixtus V. The Palatium participated in the general decline of the city. It was occupied by Odoacer, Theodoric, and the Emp. Heraclius (629), but from the 10th cent. onwards the ruins were occupied by monasteries, fortified castles, and gardens.


Via de' Cerchi
Vigna del Collegio inglese.
Belvedere
33.
33.
27.
Palazzo Settimio Severo
29.
STADIO
28.
32.
30.
31.
34.
Acqua Claudia
Villa
Convento di S. Bonaventura.
Vigna di S. Sebastiano.
Via di S. Gregorio.
Passeggiata pubblica.
S.
N.
Convento di S. Sebastiano
Tempio di Giove
Arco di Tito
PIANTA
DEI
PALAZZI DE' CESARI
AL
MONTE PALATINO.



Spiegazione de' numeri.

1. *Scalone d'ingresso.*
2. *Museo.*
3. *Clivo della Vittoria.*
4. *Porta Romana.*
5. *Auguratorio.*
6. *Casa di Livia.*
7. }
8. } *Criptoportico.*
9. }
10. *Tablino del Palazzo.*
11. *Atrio ossia Vestibulo.*
12. *Tempio di Giove Statore.*
13. *Porta Mugionis.*
14. *Via nuova.*
15. *Avanzi della cinta antichissima.*
16. *Lavario.*
17. *Basilica imperiale.*
18. *Peristilio.*
19. *Triclinio.*
20. *Ninfeo.*
21. *Portico.*
22. *Biblioteca.*
23. *Accademia.*
24. *Tempio di Giove Vittore.*
25. *Viale.*
26. *Scesa al Circo.*
27. *Palazzo di Settimio Severo.*
28. *Stadio.*
29. *Meta dello Stadio.*
30. *Tribuna.*
31. *Portico.*
32. *Abside.*
33. *Belvedere.*
34. *Acqua Claudia.*
35. *Pedagogio.*
36. *Ara.*
37. *Lupercale.*

Wagner's Debes Leipzig

The area of the Palatine is now occupied by two recently dissolved religious houses, the monastery of *S. Bonaventura*, opposite the arch of Titus, and the *Villa Mills*, once a nunnery of the order of St. Francis de Sales; by three vineyards, the *Vigna Nussiner* on the N.W. side, the *Vigna del Collegio Inglese* at the S.W. corner, and the *Vigna di S. Sebastiano* on the S.; and finally by the *Orti Farnesiani*, which cover the whole of the N.E. part of the hill. These gardens were laid out by Paul III. Farnese, who purposed to erect a magnificent villa here in the style of the 16th century. Extensive excavations were begun here in 1726 under the superintendence of Bianchini, but the treasures of art found on that occasion were afterwards transferred to Naples, and the place again entirely neglected. In 1861 Napoleon III. purchased the property from King Francis II. for 360,000 fr., and at a great expense caused the ruins of the imperial palaces to be systematically excavated under the able superintendence of the architect Comm. *Pietro Rosa*. The *Vigna Nussiner* was presented to the city by the Emperor of Russia in 1857, after he had caused excavations to be made in it during the preceding nine years; and since 1866 important discoveries have also been made by the *Cav. Visconti* in the *Vigna del Collegio Inglese*, which was purchased by Pius IX. Since the annexation of Rome to the kingdom of Italy, and the purchase of the Farnese Gardens by the Italian government in Dec. 1870, for a sum of 650,000 fr., all these excavations have been entrusted to the sole management of M. Rosa. Notwithstanding the great difficulties which have attended the prosecution of the work, the rubbish being 20 ft. deep at places, very important topographical discoveries have been made here, although as yet few works of art have been found. The character of the ruins brought to light cannot always be precisely ascertained, but they convey a striking idea of the structures with which the Palatine was once covered.

The excavations are open to the public daily; comp. p. 118. The ruins may be inspected in the course of an afternoon, but their imposing character, coupled with the beautiful and varied views commanded by the Palatine, renders them well worthy of repeated visits.

M. Rosa has drawn a PLAN of the entire region, which is reproduced photographically and exposed to view at different points. — Permission to sketch and take measurements is given by *M. Contigliozzi*, Capo dell' Ufficio Tecnico della Direzione Generale delle Antichità, to whom an introduction should be obtained.

We begin with the ruins brought to light in the old *Farnese Gardens*. The entrance is in the Campo Vaccino, on the right as we approach from the Forum, opposite the Basilica of Constantine, and is inscribed: 'Orti Farnesiani'.

Ascending the first flight of steps (Pl. 1) to the space in front of the dwelling of the director, we turn to the right and enter a small ***Museum** (Pl. 2), where the most interesting objects found during the excavations, either in the originals or in casts, are collected.

In the centre, near the entrance, young Bacchus led by a nymph; statue of a youth in basalt; small Bacchus; torso of a Venus Genetrix. To the left, by the posterior wall, cast of a Cupid in the act of pouring out wine (original at Paris, found in the Nymphæum of the Flavian palace); on the right, torso of the satyr of Praxiteles; three female busts in nero antico. Left row: *head of Æsculapius, perhaps belonging to the torso with the snake on the right; female portrait-head; on the right, head of a dead barbarian; left, heads of Nero and Drusus. By the left wall, objects in ivory, bronze, and terracotta; and specimens of the different kinds of stone found among the ruins. By the right wall, coins, glasses, objects in ivory, fragments of stucco, brick-stamps. Among the terracotta fragments by the wall of the entrance are two interesting *reliefs with representations of mysteries.

We now descend the stone steps to the right to the *Clivus Vic-*

toriae (Pl. 3), the ancient pavement of which is visible on both sides. This street originally led to the Forum on the right, through the *Porta Romana* (Pl. 4), but was afterwards entirely covered by the **Buildings of Caligula.** To these belong the huge substructions and well preserved vaulting which here strike the eye. If we descend the Clivus Victoriæ to the right, towards the Forum, we observe above us, about 45 paces to the left (reckoned from the stone steps), the beginning of the bridge which Caligula caused to be thrown over the Forum to the Capitol, in order to facilitate his intercourse with the Capitoline Jupiter, whose image on earth he pretended to be. Beyond the following pillar we observe a still preserved fragment of the original marble balustrade.

Returning hence, and ascending the narrow steps, opposite the staircase mentioned above, and then traversing a dark passage with a few steps, we reach the bridge, the direction of which we trace to the farther end, passing various fragments of mosaic pavement. The purpose of the rooms on the left is not yet ascertained. On emerging, we proceed to the left along the slope of the hill, which affords a series of fine views. Immediately in the foreground lie the slopes of the Palatine. In front of the temple of the Dioscuri rises the church of S. Maria Liberatrice (p. 248) with extensive walls adjoining it, occupying the site of the temple of Vesta and the Regia. Farther distant is the venerable circular church of S. Teodoro (p. 248), also erected on the foundations of an ancient structure.

The remains of opus reticulatum (concrete), on the left, belong to the **Buildings of Tiberius,** which extended to the W. of the palace of Caligula. At the end of the last slope we reach a wooden staircase, near the inscription '*Domus Tiberiana*', and descend past a lofty square platform on the right, supposed by Rosa to have been the *Auguratorium* (Pl. 5), or place where the auspices were consulted, but more probably the remains of a temple 'in antis'. On the left we pass the back of the palace of Tiberius, and soon reach the remains of a —

***Private House** (Pl. 6), excavated in 1869, the only one of the kind in the midst of the palaces of the emperors. It is believed to have been the house of Tiberius Claudius Nero, the father of Tiberius, to which his mother Livia also retired after the death of Augustus, in order to marry whom she had divorced her first husband. The passage on the left, once built over by the structures of Tiberius *(Cryptoporticus)*, descends to the house.

A flight of six steps descends to the mosaic pavement of the vaulted Vestibulum, whence we enter a quadrangular Court, originally covered, adjoining which are three chambers opposite the entrance. The *Mural Paintings* here will bear comparison with the finest of those discovered at Pompeii. The first on the right in the Central Room represents Io guarded by Argus, while Mercury approaches to release her; the second represents street-scenes; on the wall opposite the entrance are Polyphemus and Galatea. The central pictures represent large windows whence a view of mythological scenes is obtained. The admirable perspective is best observed in the picture of Galatea when seen from the entrance of the Atrium. The two

smaller paintings in the corners above, representing sacrificial scenes, afford a good idea of the ancient style of pictures, which like the mediæval altar-triptychs could be closed by two folding shutters or wings. By the left wall are leaden water-pipes with inscriptions from which the history of this house has been gathered. The walls of the ROOM ON THE RIGHT are adorned with magnificent garlands of flowers and fruits, from which masks and other Bacchanalian objects depend between the columns; the walls of the ROOM ON THE LEFT are divided into brown sections edged with red and green, above which are light arabesques between winged figures on a white ground. Adjoining the right side of the court is the TRICLINIUM, or dining-room, recognisable by the inscription, with walls painted bright red. The two large central paintings represent landscapes, that on the right the attributes of Diana (large indented crown, stag's and wild boar's heads). On the entrance-wall are two glass vases with fruits. — At the back of the house are situated the unpretending offices (bedrooms, store-rooms, etc.), which are reached by a small wooden staircase to the right after the triclinium is quitted.

Returning through the vestibule to the above mentioned passage (Pl. 7), and following it to the right to the end, where a well-preserved head of Venus in marble stands on a Corinthian capital, we perceive the continuation (Pl. 8) of the passage to the left, leading to the residence of the director. At the beginning of the tunnel-vaulting, considerable remains of the stucco-incrustation are still seen. Beyond these first arches, 35 paces from the head of Venus, a second covered passage (Pl. 9) is reached on the right, with vaulting and pavement in mosaic, of which fragments are extant, leading, finally by steps, to the —

Palace of the Flavii, the most important part of the excavations of the Palatine. About twenty paces straight from the end of the passage we reach the spacious *Tablinum* (Pl. 10), the actual residence of the emperors. Domitian, by whose father Vespasian the palace was erected, constituted it the chief seat of the Roman government, and made those arrangements which are still traceable in the ruins. The disposition of the apartments is that of an ordinary Roman dwelling (atrium, tablinum, peristylium, etc.), but on a much larger scale, and without offices. The Flavian palace occupied the depression which extended between the buildings of Augustus (the site of the Villa Mills) and those of Tiberius and Caligula; and huge substructions were requisite in order that a level surface might be obtained.

Traversing the tablinum to the left, and proceeding to the N.E. margin of the plateau (in the direction of the basilica of Constantine), we reach an oblong anterior court (Pl. 11) with three rectangular projections, the site of the *Atrium,* and once surrounded with columns. This was the station of the palace-guards, and also the antechamber for audiences.

From the central projection a view is obtained in a straight direction of the scanty remains of the temple of *Jupiter Stator* (Pl. 12), the foundation of which tradition ascribes to Romulus, and which was situated near the *Porta Mugionis.* Remains of a substructure of tufa blocks (two of which bear Greek names), belonging to an ante-Neronian restoration of the temple, have recently been brought to light. To the right of this a part of the ancient basalt pavement of the *Via Nova* is observed, and

farther distant in the foreground, near the inscription '*Roma Quadrata*', are remains of the wall of this the most ancient city, constructed of regularly hewn blocks of tufa.

Adjoining the atrium are three chambers, the most S. of which is the *Lararium* (Pl. 16), or chapel of the *Lares* or household-gods. On a pedestal at the extremity of the chapel is a small square altar in marble with figures of the *Genius Familiaris* and the *Lares*. The former stands in front with covered head; the latter are represented at the sides in the typical style common in Pompeian works of the kind, with boots, a short chiton, a rhyton or drinking-horn in the raised hand, and a situla or pitcher in the other.

The second apartment is the *Tablinum* (Pl. 10), already mentioned, which in private dwellings was the principal sitting-room. It was here used as an *Aula Regia*, or throne-room, where the emperors granted audiences. This extensive hall, 39 yds. by 49 yds., with its large semicircular apse which was occupied by the throne, and its eight niches alternately round and square, containing the still existing pedestals, was originally entirely covered; but an adequate idea of its magnificence can hardly now be formed, as it has been deprived of its decorated ceiling, while the walls have lost their marble covering, the niches their statues, and the pedestals their colossal figures.

The third apartment is the *Basilica* (Pl. 17), where the emperor pronounced his judicial decisions. The semicircular tribune was separated from the space allotted to the litigants by a marble screen, a fragment of which still stands here. This space was flanked on each side by a narrow colonnade, some of the bases of which and one column are preserved.

To the W. of the tablinum is situated the *Peristylium* (Pl. 18), two-thirds of which only have been excavated (one-third on the S. side is covered by the court of the adjoining Salesian nunnery), a large rectangular garden, 58 yds. in length, originally surrounded by a colonnade. Its imposing dimensions and a few traces of its marble covering (giallo antico) are now the sole indications of its ancient magnificence. The open space in the centre was doubtless occupied by fountains, trees, and flowers.

At the N.W. corner steps descend to two subterranean chambers containing traces of stucco decorations and painting. These belonged to a private house of the republican period, over which the palaces of the Flavii were erected.

Opening on the peristyle along its entire width was the *Triclinium* (Pl. 19), or dining-hall *(Jovis Cœnatio)*, whence the diners could enjoy a view of the fountains and trees in the garden. In the semicircular apse on the W. wall most of the original marble and porphyry covering of the pavement still exists. The remains of the pavement and covering of the wall on the N. side are more scanty. — Adjacent to the latter is the *Nymphaeum* (Pl. 20), or fountain saloon, containing an elliptical basin, in the centre of

which rises a fountain covered with partially preserved marble slabs, and once employed as a stand for plants.

The other smaller chambers which extend along the N. side of the palace are of inferior interest, and their purposes are not yet ascertained. The same may be said of the chambers adjoining the back of the dining-hall on the W. We next enter a *Colonnade* (Pl. 21), with six cipolline columns (two of which are entire, and the others in fragments). A view is obtained, through the broken pavement, of the original level over which the Flavii built. The following room (Pl. 22), as the inscription indicates, is conjectured to have been the *Library;* and we finally enter a room (Pl. 23) with a slightly rounded niche and seats along the walls, supposed to have been the *Academia* or lecture-room.

From the Academia a few steps descend to the flight of steps by which an ancient temple was approached. This, according to Rosa, was the temple of *Jupiter Victor* (Pl. 24), erected in consequence of a vow made by Fabius Maximus at the Battle of Sentinum, B.C. 295, and is approached by twenty-six steps in five different flights. On the 4th landing is a round pedestal with an inscription, being a votive offering presented by Domitius Calvinus, who triumphed over Spain in B.C. 36. The upper half of the pedestal has been destroyed. At the top of the steps we reach the nearly square substructure of the temple, the great age of which is indicated by the stumps of columns of peperine, originally covered with stucco.

Opposite the S.W. corner of this temple descends a road (Pl. 25), connecting the imperial ruins on the S. side of the Palatine with those above described. Before visiting these ruins, we may proceed about fifty paces farther to a flight of steps (Pl. 26), which formed the ancient approach to the Palatine from the Circus Maximus. The steps are hewn in the natural tufa rock, and are flanked by huge blocks of stone, which, being fitted together without mortar, indicate the great antiquity of the structure. The destination of the buildings on either side is still involved in obscurity. The circumstance, however, that the whole of the W. spur of the hill *(Germalus)* was respected by the emperors in their building operations raises a strong presumption that this was the site of the most ancient shrines of the city of the Palatine.

We now return to the above mentioned road (Pl. 25), descend as far as its first turn towards the left, and then proceed for 3 min. straight along the hill, passing several unexplained ruins and the gardener's house below the Villa Mills, the beautiful cypresses of which peep down from above. Beyond the house we ascend a small flight of stone steps and then a wooden staircase to a PLATEAU (Pl. 27), bounded on the E. and S. by the ruins of imposing palaces.

These ruins belong to those palaces which mainly owed their existence to the later emperors, and particularly to **Septimius Severus,** after a great fire which took place in 191. In magnitude and

picturesqueness these ruins surpass those of the Farnese Gardens, but are of inferior interest owing to the obscurity in which their arrangements and purposes are involved. The excavations, commenced here by order of Pius IX., have brought to light many of the lower chambers of these palaces and earlier buildings.

Turning to the left on the plateau, past a wooden balustrade, towards the white hut of the custodian, we reach the *Stadium* (Pl. 28), which separated the buildings of Septimius Severus from the old palace of Augustus, and from which the rubbish has lately been cleared away. (Opposite us lies the convent of S. Bonaventura, with its palms towering over the wall; on our left rise the white convent walls of the Villa Mills.) Although not mentioned by any known author, there is no doubt that this was the stadium, or race-course. The length, 185 mètres (625 Roman or 607 Engl. ft.), is precisely that of the stadium. At the W. end is the *Meta* (Pl. 29), which was restored as lately as the time of Theodoric, and has since been converted into a trough for water. The structure appears to date from the reign of Domitian. The whole of this plateau was originally enclosed by a colonnade, consisting of pillars of masonry encrusted with marble, with half-columns in front of them. At the entrance, below us on the left, we observe the remains of these pillars, and others are seen farther on. In the centre the colonnade was adjoined by three chambers (Pl. 30) of the time of Hadrian, covered by the imposing apse of a later edifice. The third of these still shows traces of mural paintings and mosaic pavement. In one of the smaller chambers, which the custodian will open on application, stands a white marble *Female Statue, found in 1877, in clearing away the rubbish from the stadium. This statue, unfortunately headless, is a masterpiece of technical skill, and seems to have represented one of the empresses with the attributes of deity. In the large central chamber the beginning of the vaulted ceiling is distinctly traceable. Several more fragments of the pillars of the colonnade are seen beyond this, on both sides of the path, and we at length reach the E. side of the structure at the extremit of the plateau. The variegated marble covering of the half-columns is here particularly observable. To the right, in front of the wooden door, is an ancient staircase which descended through a painted passage to the colonnade (Pl. 31). — Turning hence towards the S.W., and passing the back of the apse (Pl. 32), the lofty proportions and coffered vaulting of which should be observed, we enjoy a beautiful view to the S.; and, proceeding between insignificant remains of buildings, and keeping to the right, cross a paved bridge to a *Platform* (Pl. 33) supported by three lower stories, and commanding a magnificent *View in every direction.

Towards the E. tower the ruins of the Colosseum, nearer are five arches of the *Aqua Claudia* (Pl. 34) which supplied the Palatine with water; more to the right (S.) are the churches of S. Giovanni e Paolo, the Lateran, in the

foreground S. Gregorio, and above it S. Stefano Rotondo and the new casino of the Villa Mattei. Still farther to the right appear the ruins of the Thermæ of Caracalla (the two towers beyond, to the left, belong to the Porta S. Sebastiano), and S. Balbina; then towards the W. the white tombstones of the Jewish burial-ground on the site of the Circus Maximus, which occupied the valley between the Palatine and Aventine; beyond them the Pyramid of Cestius, and in the Campagna S. Paolo Fuori le Mura; then the Aventine with its three churches, and lastly St. Peter's.

Recrossing the bridge, and retracing our steps to the plateau (Pl. 27) above described, where most of the ruins are destitute of ornament, and uninteresting, we next descend a wooden staircase and the steps below it, near the gardener's house, and passing a kitchen-garden arrive at a series of chambers lying on the W. slope of the Palatine, below the verandah of the Villa Mills. These belonged to the —

Pædagogium (Pl. 35), or school for the imperial slaves, who, like those of all the wealthier Romans, received a careful education. A portico of granite columns, one of which still remains, with marble entablature now supported by pillars of masonry, lay in front of these apartments. The walls are covered with writing (*graffiti*, done with the *stilus*, or ancient substitute for a pen), consisting of names, sentences, and sketches, similar to the performances of mischief-loving schoolboys of the present day. The well-known caricature of the Crucified, now in the Museo Kircheriano (p. 151) was found here. These scrawls, one of which is 'Corinthus exit de pædagogio', furnished the clue to the use of this building.

On the left wall of the THIRD ROOM is the sketch of a mill driven by an ass, under which is the inscription, '*labora aselle quomodo ego laborari et proderit tibi*'. The figure of a Roman soldier is also scratched on the wall here. On the posterior wall one of the most conspicuous names is *Felici*, in large letters, both Greek and Roman. — On either side of the central semicircular chamber with a square niche is situated a small irregularly shaped chamber; that on the right is adorned with mural paintings (of Fortuna, etc.).

Proceeding in the same direction, and passing through the gate, we proceed for about 200 paces to an altar of travertine (Pl. 36), with an ancient inscription ('*sei deo sei deivae sacrum*', etc.), dedicated to the unknown God. Some 60 paces beyond it is seen the largest existing fragment of the ancient wall of *Roma Quadrata*, constructed, without mortar, of blocks of tufa placed alternately length and breadth-wise. It was originally 40-48 ft. in height, but is now 13 ft. only. Adjoining this is a grotto, supposed to be the *Lupercal* (Pl. 37) in which the she-wolf is said to have sought refuge when driven from the twins by the shepherds. A flight of steps ascend from this grotto to the plateau of the hill, terminating at the point indicated by the inscription, '*Supercilium scalarum Caci*'.

About 250 paces farther we pass above the church of S. Teodoro (p. 236) and again reach the *Porta Romana* (Pl. 4). As an appropriate termination to the excursion the visitor is recommended to ascend the terrace by the director's house, whence an admirable *survey

of the chaos of ruins, the city, the Campagna, and the distant mountains is enjoyed.

The street ascending to the right of the egress, past the arch of Titus, leads to the monastery church of *S. Sebastiano alla Polveriera* (see Plan), the tribune of which contains mural paintings supposed to date from the 6th century. The garden of the Franciscan monastery of *S. Bonaventura*, situated higher up, with its conspicuous palms, is a favourite point of view.

Velabrum and Forum Boarium.

Quitting the Forum, we now follow the slope of the Palatine, passing the church of *S. Maria Liberatrice* (Pl. II, 20), which stands on the site of the temple of Vesta; we then traverse the Via di S. Teodoro, and reach on the left the round church of **S. Teodoro** (Pl. II, 21), standing in a low situation, a little back from the street. The earliest mention of it dates from the time of Gregory the Great, and it probably occupies the site of an ancient temple. In the interior is preserved a Christian mosaic of the 7th century. (The church is accessible on Fridays before 9 a. m.)

A little beyond it the street divides. That to the right, which we follow, descends to the ancient VELABRUM, a quarter prolonged towards the Forum by the *Vicus Tuscus* (p. 226), and towards the river by the Forum Boarium. The first ancient building we reach is the so-called ***Janus Quadrifrons** *(Arco di Giano;* Pl. II, 21), an arched passage with four façades, dating from the later imperial age, and supposed to have been erected in honour of Constantine the Great. Above it once rose a second story, and it was perhaps used as a kind of exchange.

To the right of this is **S. Giorgio in Velabro** (Pl. II, 21), founded in the 4th cent., re-erected by Leo II. in 682 and dedicated to SS. George and Sebastian, and often restored subsequently. The portico, according to the metrical inscription, dates from one of these restorations. (In the middle ages the word Velabrum was altered to 'velum aureum'.) The interior is a basilica with aisles, sixteen antique columns, and an old tabernacle. The frescoes of Giotto with which the tribuna is said to have been once adorned have been painted over. Festivals, 20th Jan. and 23rd April. (The church is generally closed; visitors knock at the door by the church to the left, behind the arch mentioned below.)

Adjacent to the church is the small *Arch of the Money-changers* (*Arcus Argentarius;* Pl. II, 21, *1*), which, according to the inscription, was erected by the money-changers and merchants of the Forum Boarium in honour of Septimius Severus and his wife and sons. The worthless sculptures represent victims and sacrificial utensils.

From this point to the Tiber, stretched the extensive *Forum Boarium*, or cattle-market, a very important centre of business.

Proceeding through the low archways of brick opposite the above

mentioned arch, and passing the mill, we arrive at the **Cloaca Maxima** (Pl. II, 18), founded by the Tarquinii for the drainage of the Forum and the low ground adjoining it. It is the earliest known application of the arch-principle in Rome, and has defied the vicissitudes of more than 2000 years. Two-thirds of the depth are now filled up. A basin was formed here, into which springs were conducted in order to produce a current through the Cloaca. In the mill (25 c.) is seen the continuation of the Cloaca towards the Forum, and from the Ponte Rotto its influx into the Tiber. It is constructed of peperine with occasional layers of travertine; and at the mouth of peperine entirely.

Continuing to follow the street beyond the arch of Janus, and turning to the left, we reach the Piazza Bocca della Verità, which partly coincides with the ancient Forum Boarium, with a fountain in the centre. Here to the left, at the foot of the Aventine, stands the church of —

***S. Maria in Cosmedin** (Pl. II, 18), sometimes called *Bocca della Verità* from the ancient mouth of a fountain to the left in the portico, into which, according to a mediæval tradition, the ancient Romans used to insert their right hands when binding themselves by an oath. The church occupies the site of an ancient temple, probably the *Temple of Fortune*, supposed to have been founded by King Servius, ten columns of which are built into the walls (three on the left side, the others in the front wall). The nave also is borne by twenty ancient columns. The church, which is said to date from the 3rd cent., was rebuilt in the 8th by Hadrian I. who erected the beautiful campanile, and it has since been frequently restored. It derives the name 'in Cosmedin' from a place at Constantinople, having originally belonged to a Greek fraternity (whence the name *S. Maria in Schola Graeca*).

Interior. The beautiful opus Alexandrinum of the pavement merits inspection. In the nave are preserved remains of the ancient choir; on the right and left are two handsome ambos and a candelabrum for Easter ceremonies. Canopy of the high-altar by *Deodatus* (13th cent.). In the apse a handsome episcopal throne of the same period, and an old Madonna. The sacristy contains a mosaic (Adoration of the Magi), originally presented to St. Peter's by John VII. in 706. The venerable crypt is borne by four columns of granite and two of marble.

Opposite, on the Tiber, not far from the church, stands a small and picturesque ***Round Temple,** the *Temple of Hercules Victor* (?), formerly called a *Temple of Vesta* (now *S. Maria del Sole*), consisting of twenty Corinthian columns, one of which next to the river is wanting, covered by a slight wooden roof. The ancient entablature and roof have disappeared.

To the N. of this, immediately to the right, is a second small and well preserved ***Temple** (converted in 880 into the church of *S. Maria Egiziaca*), which, as its style appears to indicate, dates from the close of the Republic. It is an Ionic pseudoperipteros, with four columns at each end, and seven on each side; but those

of the portico, which is now built up, were alone detached, the others being merely decorative half-columns. The material chiefly used was tufa, but the projecting and sculptured parts were of travertine, the whole being overlaid with stucco. The designation of the temple has not yet been ascertained, and there is no authority for assigning it to *Fortuna Virilis*. The interior contains nothing noteworthy.

On the other side of the transverse street rises the picturesque **House of Crescentius* (Pl. II, 18, *3*), or **Casa di Rienzi,** or *di Pilato*, as it is commonly called, a building constructed of brick with a singular admixture of antique fragments. On the side, Via del Ricovero, a long inscription records that 'this lofty house was erected by Nicholas, son of Crescens, not from motives of ambition, but as a reminiscence of the ancient glory of Rome'. The Crescentii were the most powerful noble family in Rome at the close of the 10th cent., but the house, the oldest existing specimen of mediæval domestic architecture, does not date from an earlier period than the 11th, or perhaps 12th cent. The building was originally much more extensive, and was intended to command the bridge over the Tiber.

The **Ponte Rotto** (Pl. II, 18) crosses from this point to Trastevere (p. 329). The ancient bridge which once stood here is supposed to have been the *Pons Æmilius*, built in B. C. 181. After frequent restorations, the two arches next the left bank fell in 1598, and the bridge was never rebuilt; and thence its present name. In 1853 an iron chain-bridge was thrown across the gap (5 c.). The bridge affords a picturesque view: on the right the island of the Tiber, in form resembling a ship; on the left the Aventine; below, the influx of the Cloaca Maxima, and extensive embankments which protect the banks against the violence of the current.

If, in proceeding from the Forum through the Via di S. Teodoro, we leave the Janus Quadrifrons (p. 248) on the right, we soon reach, in the Via de' Fenili, at the corner, the church of *S. Anastasia* (Pl. II, 21) mentioned as early as 499, frequently restored, and finally modernised during last century. By the buttresses of the interior the ancient columns are still standing. In the left aisle is the monument of Card. Angelo Mai. Below the church are ancient structures belonging to the Circus Maximus, and still earlier remains of the walls of Roma Quadrata.

The Via de' Cerchi runs between the Palatine and Aventine, where, as its name suggests, was situated the *Circus Maximus*, which was originally instituted by the kings, afterwards extended by Cæsar and furnished with stone seats, and lastly more highly decorated by the emperors. In the time of Pliny it was capable of containing 260,000 spectators, and after subsequent extensions the number of places was increased to 385,000. The last race which took place here was under the auspices of King Totilas in 549, at a time when the city was to a great extent in ruins. In the centre ran a *spina*, or longitudinal wall which connected the *metae*, or goals, and determined the length of the course. With a few trifling exceptions, the walls of the circus have entirely disappeared; but its form is distinctly traceable from a higher point, such as the Palatine. The Jewish burial-ground is situated within the Circus, at the base of the Aventine.

The Aventine.

Monte Testaccio. S. Paolo Fuori.

The **Aventine** (151 ft.), anciently the principal seat of the Roman Plebs, and afterwards densely peopled, is now quite deserted, being occupied by monasteries and vineyards only. At its base lies the Porta S. Paolo, leading to the celebrated Basilica of that name, adjoining which is the Pyramid of Cestius with the Protestant Burial-ground and the enigmatical Monte Testaccio. The main street skirts the base of the hill close to the river, whilst other steep streets ascend the hill.

The principal street quits the Piazza Bocca della Verità (p. 249) on the S. side under the name of Via della Salara. To the left, by the church of S. Maria in Cosmedin, the street mentioned at p. 254 diverges to S. Prisca. About 2 min. farther, at the small *Chapel of St. Anna*, a second street diverges, leading to the three churches mentioned at pp. 253, 254.

The main street then runs between houses and walls of no interest, and under the name of Via della Marmorata (Pl. II, 18) reaches the Tiber in 6 min. from the Piazza Bocca della Verità, and skirts the river for about 2 min. To the right we enjoy a pleasing retrospect of the Ponte Rotto and the Capitol. The large building on the opposite bank is the Hospital of S. Michele (p. 331); in front of it is the small harbour where the steamers to Ostia and Porto lie. We next reach the **Marmorata** (Pl. III, 18), the landing-place and depôt of the unwrought marble of Carrara. In the course of excavations made on the bank of the river below this point since 1867 the *Emporium*, or ancient quay, has been discovered.

After following the footpath by the river for 8 min., we reach several raised landing-places with inclined planes to facilitate the removal of heavy weights. Rings for mooring vessels are still visible. Numerous blocks of wrought and unwrought marble were found in the vicinity, some of them of rare quality and great value; and many still bearing the marks of the quarry, numbers, addresses, and other inscriptions.

From the Marmorata the street runs between walls and through an archway of brick. After 6 min. the road from the three churches on the Aventine descends from the left (see p. 254). We pass to the right through a gateway (closed with an iron gate since 1870), where the so-called *Prati del Popolo Romano* begin, and follow the path to the left, which soon leads us to the pyramid of Cestius, with the old Protestant cemetery, and to the new cemetery beyond it.

The **Protestant Cemetery** (Pl. III, 16) is open from 7 a.m. till dusk (custodian a few soldi). The smaller and older burying-ground was laid out at the beginning of the century, but is now disused. In 1825 the present burial-ground, since doubled in extent, was set apart for this purpose. It is a retired spot, rising gently towards the city-wall, affording pleasing views, and shaded by lofty cypresses, where numerous English, American, German, Russian, and other visitors to Rome are interred.

Amongst many illustrious names the eye will fall with interest upon that of the poet *Shelley* (d. 1822), 'cor cordium', whose heart only was buried here (near the upper, or Eastern, wall). His remains were burned in the bay of Spezia, where they were washed on shore. The tombstone of *John Keats*, who also rests here, bears the melancholy inscription, 'Here lies one whose name was writ in water'.

The ***Pyramid of Cestius** (Pl. III, 16), originally situated in the Via Ostiensis, was enclosed by Aurelian within the city-wall. This is the tomb of Caius Cestius, who died within the last thirty years before Christ. The Egyptian pyramidal form was not unfrequently adopted by the Romans in the construction of their tombs. That of Cestius is constructed of brick and covered with marble blocks; height 116 ft., width of each side of the base 98 ft.

According to the principal INSCRIPTION on the E. and W. sides ('C. Cestius L. F. Pob. Epulo. Pr. Tr. Pl. VII. vir Epulonum'), the deceased was prætor, tribune of the people, and member of the college of Septemviri Epulonum, or priests whose office was to conduct the solemn sacrificial banquets. The inscription on the W. side below records that the monument was erected in 330 days under the supervision of L. Pontius Mela and the freedman Pothus. Alexander VII. caused the somewhat deeply imbedded monument to be extricated in 1663, on which occasion, besides the two columns of white marble, the colossal bronze foot, now in the collection of bronzes in the Capitoline Museum (p. 216), was found. According to the inscription on the pedestal, it appears to have belonged to a colossal statue of Cestius. — The VAULT (19 ft. long, 13 ft. wide, and 16 ft. high) was originally accessible by ladders only. The present entrance was made by order of Alexander VII. (key kept by the custodian of the Protestant cemetery). The vaulting shows traces of painting.

Crossing the meadows, we next proceed to ***Monte Testaccio** (Pl. III, 13), an isolated mound, 164 ft. in height, rising not far from the Tiber, which, as the name indicates, consists entirely of broken pottery. When and how this hill was formed is still an unsolved mystery. The popular belief was that the vessels in which conquered nations paid their tribute-money were broken here, while the learned have assumed that potteries once existed in the vicinity, and that the broken fragments together with other rubbish were collected here to be used for building purposes. Others have connected this remarkable hill with the Neronian conflagration, or with the magazines situated on the Tiber near the old harbour (p. 250). The hill existed prior to the Aurelian wall, and brick stamps found there date from the first centuries of the Christian era. It is now perforated on all sides by cellars, in some of which wine is sold, and on holidays it is much visited by pleasure-seekers (pp. 107, 116). — The summit is marked by a wooden cross and commands a magnificent ** PANORAMA: —

To the N., the city, beyond it the mountains surrounding the crater of Baccano, then the isolated Soracte with its five peaks. To the E. the Sabine Mts., in the background the imposing Leonessa, in the nearer chain M. Gennaro, at its base Monticelli, farther to the right Tivoli. Beyond this chain the summits of M. Velino above the Lago Fucino are visible. To the S. of Tivoli appears Palestrina. After a depression, above which some of the Volscian Mts. rise, follow the Alban Mts.: on the buttress farthest E. is Colonna, beyond it Frascati, higher up Rocca di Papa, M. Cavo with its monastery, below it Marino, finally to the right Castel Gandolfo.

The most conspicuous objects in the broad Campagna are the long rows of arches of the Aqua Claudia and the Acqua Felice towards the S., and the tombs of the Via Appia with that of Cæcilia Metella.

By taking the second road ascending from the Via Salara to the left, about 200 paces to the S. of the Piazza Bocca della Verità (comp. p. 251), we reach the three CHURCHES ON THE AVENTINE, which are situated close together immediately above the road and the river, and may be conveniently visited either in going to, or returning from S. Paolo Fuori (comp. p. 254).

***S. Sabina** (Pl. III, 18), which probably occupies the site of an ancient temple, was erected in 425, in the pontificate of Celestine I., by Petrus, an Illyrian priest, and restored in the 13th, 15th, and 16th centuries. Since the time of Innocent III. it has belonged to the Dominicans. It is usually entered by a side-door; if closed, visitors ring at the door to the left, and proceed through the monastery to the old portico, now closed, and the principal portal. The doors are adorned with wood carvings representing biblical subjects (5th cent.?).

The INTERIOR, with its twenty-four ancient Corinthian columns of Parian marble and open roof, has well preserved the character of an early basilica.

ENTRANCE-WALL. Over the door, an ancient *Mosaic* (5th cent.); inscription with the name of the founder; on the left a figure emblematical of the Ecclesia ex Circumcisione (Jewish Christians), on the right that of the Ecclesia ex Gentibus (Pagan Christians).

NAVE. On the pavement in the centre of the nave is the tomb of Munio da Zamora, principal of the Dominican order (d. 1300), adorned with mosaic. — At the extremity of the right aisle, the *Madonna del Rosario with St. Dominicus and St. Catharine, an altar-piece by *Sassoferrato*, regarded as his master-piece. Other paintings (by *Zucchero* and others) are of no great value. Festival, 29th Aug.

The adjoining *Monastery* possesses handsome cloisters with upwards of 100 small columns. The garden commands a fine *VIEW of Rome, with the Tiber in the foreground.

S. Alessio (Pl. III, 18) is an ancient church with an entrance-court. The date of its foundation is unknown, but it was re-consecrated by Honorius III. after the recovery of the relics of the saint in 1217. In 1426 it came into the possession of the order of St. Jerome. In the neighbouring monastery a blind asylum *(Istituto de' Ciechi)* has been established. We enter the fore-court, and, if the church is closed, ring at the door on the left (½ fr.).

The INTERIOR was modernised in 1750, and again recently. The N. Aisle contains a well and a wooden staircase belonging to the house of the parents of the saint, which formerly stood on the site of the church. Two small columns adorned with mosaic in the choir are, according to the inscription, the remains of a work of 19 columns by Jac. Cosmas.

A small piazza is next reached, where the route to Porta S. Paolo (p. 254) turns to the left. The green door No. 5, to the right in this piazza, contains the celebrated *KEY-HOLE through which St. Peter's is seen at the end of the principal avenue of the garden. Visitors ring (5-10s.) in order to obtain access to the church of —

S. Maria Aventina, or *del Priorato* (Pl. III, 18). This church, which was founded at a very remote period, was restored by Pius V. and altered to its present form by *Piranesi* in 1765.

On the right of the entrance is an ancient sarcophagus, on which the deceased (head unfinished), surrounded by Minerva and the Muses, is represented; the remains of a Bishop Spinelli were afterwards placed in it. Also a statue of Piranesi, and the tombs of several members of the Maltese order (Caraffa, Caracciolo, Scripando, etc.) of the 15th cent.

From the garden of the adjacent Maltese Priory, to which the church belongs, a picturesque view of the river and city is obtained.

The above named route to the Porta S. Paolo descends in 10 min. to the main road, described at p. 251, exactly opposite the gate through which the route to the Protestant cemetery and the Monte Testaccio diverges to the right from the road.

The first street diverging from the Via della Salara (p. 251) to the left, immediately beyond S. Maria in Cosmedin (at the bifurcation of which we take the branch to the right), crosses the Aventine and again joins the main street near the Porta S. Paolo. In 10 min. we reach **S. Prisca** (Pl. III, 21), usually closed, a church of very early origin, but modernised in the 17th cent. The ancient columns have been built into the walls. It perhaps occupies the site of the temple of Diana belonging to the ancient Latin League, and founded by Servius Tullius.

The *Vigna Maccarani* (Pl. III, 17), opposite the church, contains a fragment of the venerable *Servian Wall*, excavated on the slope of the Aventine. (We reach it by traversing the vineyard straight to the end, and then taking the main path to the left.) It consists of large blocks of tuffstone, placed alternately length and breadthwise. The arch here belongs to a much later period. In the latter period of the republic the wall, as the ruins indicate, was disused and entirely built over. Another, but more imperfect fragment may be seen in the vigna on the other side of the street, below S. Saba.

Below S. Prisca, the street ascends, in the direction of the gate, to **S. Saba** (Pl. III, 20), a church of great antiquity, but almost entirely rebuilt in 1465. To the left in the portico is an ancient sarcophagus with a representation of a wedding and Juno Pronuba. The interior contains 14 columns, some of granite, others of marble, with mutilated capitals; the walls of the nave show traces of painting. The church belongs to the Collegium Germanicum, and is most easily seen on Thursday afternoons. Festival, 5th Dec.

About $1^1/_2$ M. from the Porta S. Paolo (Pl. III, 16; comp. map, p. 338), anciently the *Porta Ostiensis*, is situated the celebrated church of *S. Paolo Fuori le Mura*. About midway on the unattractive route a small chapel on the left indicates the spot where, according to the legend, St. Peter and St. Paul took leave of each other on their last journey. — Omnibus in the afternoon every

half-hour from the Piazza Campitelli (p. 113; Pl. II, 17), 6 soldi; fiacre 1½-2 fr.

* **S. Paolo Fuori le Mura** was founded in 388 by Theodosius and Valentinian II. on the site of a small church of Constantine, and was restored and embellished by many of the popes, especially Leo III. Prior to the conflagration of the night of 15th July, 1823, this was the finest and most interesting church at Rome. It was a basilica with double aisles and open roof; and the architrave was supported by eighty columns of pavonazzetto and Parian marble, adorned with busts of the popes. It contained numerous ancient mosaics and frescoes, and in the Confessio the sarcophagus of St. Paul, who, according to tradition, was interred by a pious woman named Lucina on her property here. The front towards the Tiber was approached by a colonnade, and early in the middle ages an arcaded passage connected it with the city.

Immediately after the fire, Leo XII. began the work of restoration, which was presided over by *Belli*, and afterwards by *Poletti*. The transept was consecrated by Gregory XVI. in 1840, and the whole church by Pius IX. in 1854, on the occasion of the meeting of the Council. The plan and the dimensions are the same as those of the original building, with which, however, the gorgeous decoration and other details are entirely inconsistent, and we now have a showy and, in many respects, unpleasing pile, instead of the simple and majestic early Christian basilica. The chief façade, as formerly, is turned towards the Tiber. The mosaics on the upper part of it, completed in 1875, representing Christ with SS. Peter and Paul, in the symbolical style of the early Christians, with the four great prophets below them, were executed by F. Agricola and Consoni, in the papal mosaic manufactory. The lower half of the façade, with the Atrium, is still uncompleted.

The present ENTRANCE is either from the road on the opposite (E.) side, or by the portico on the N. side. The former, at the back of the campanile, should be selected.

The SMALL CHAMBER first entered contains a colossal statue of Gregory XVI., and a few frescoes and ancient mosaics rescued from the fire. To the left is the entrance to the SACRISTY, which contains several good oil-paintings. Over the door the Scourging of Christ (attributed to *Signorelli*), on the right a Madonna with SS. Benedict, Paul, Peter, and Justina. Also four single figures of the same saints. — In a straight direction from the entrance-hall several chapels are reached, containing a few ancient but largely restored frescoes. The second to the right contains an entrance into the church, and the last to the left the entrance to the court of the monastery (see below), and another to the church on the right. We first enter the transept, but the following description begins with the nave.

The INTERIOR (130 yds. in length, 65 yds. in width, 75 ft. in height), with double aisles and a transept, borne by columns of granite from the Simplon, is imposing from its vast dimensions, and the valuable materials of which it is built. The best survey of it is obtained from the W. end of the nave.

The ceiling of the nave is richly coffered, instead of being open, or entirely flat, like that of the early Christian basilicas. The two yellowish

columns of oriental alabaster at the entrance, as well as the four of the canopy of the high-altar, were presented by the Viceroy of Egypt, and the malachite pedestals by the Emp. Nicholas of Russia. Above the columns of the nave and aisles, and in the transept, is a long series of *Portrait-medallions* of all the popes in mosaic (each 5 ft. in diameter). Between the windows in the upper part of the NAVE are representations from the life of St. Paul by *Gagliardi*, *Podesti*, *Consoni*, *Balbi*, etc. The windows of the external aisles are filled with stained glass (apostles and Fathers of the church, with their names surrounded with glories). On the sides of the approach to the transept are the colossal statues of SS. Peter and Paul; the **Confessio*, or shrine, is richly decorated with rosso and verde from the lately rediscovered ancient quarries in Greece.

The ARCH of the Choir is adorned with *Mosaics* of the 5th cent., executed by order of Galla Placidia, sister of Honorius and Arcadius: Christ with the 24 elders of revelation. On the side next the transept: Christ in the centre, left Paul, right Peter. — Under the arch is the HIGH-ALTAR with a canopy by *Arnolfo del Cambio*, the architect of the cathedral of Florence, and his assistant *Pietro* (1285). — In the TRIBUNE **Mosaics* of the beginning of the 13th cent.: in the centre Christ, with Pope Honorius III. at his feet; on the right SS. Peter and Andrew, on the left Paul and Luke. Under these are the Twelve Apostles and two angels. Below them is the modern episcopal throne. — The LEFT TRANSEPT contains the (1st) CHAPEL OF ST. STEPHEN, with a statue of the saint by *Rinaldi*, and two pictures (Stoning of St. Stephen, by *Podesti*, and the Council of high-priests, by *Coghetti*). (2nd) CAPPELLA DEL CROCIFISSO: in front of the mosaic below it, Ignatius Loyola and his adherents pronounced the vows of their new order, 22nd April, 1541. — On the right, adjoining the apse, the (1st) CAP. DEL CORO, designed by *C. Maderna*, was spared by the fire. (2nd) CAP. DI S. BENEDETTO, with his statue by *Tenerani*. — By the narrow walls of the TRANSEPT: to the left, altar with the Conversion of St. Paul by *Camuccini* and the statues of St. Romuald by *Stocchi*, and St. Gregory by *Laboureur;* to the right, altar with the Coronation of the Virgin by *Podesti*, and statues of SS. Benedict and Theresa by *Baini* and *Tenerani*. Easter candelabrum dating from the 12th cent.

The MONASTERY of the church has belonged to the Benedictines since 1442. It possesses a beautiful *COURT of the 13th cent. (entrance, see above; keys at the sacristy; ½ fr.), containing numerous heathen and early Christian inscriptions from the catacombs, and a few fragments of ancient and mediæval sculptures, among them a large sarcophagus with the history of Apollo and Marsyas. The celebrated Carolingian Bible with miniatures (9th cent.) is seldom shown to visitors, but access may be obtained to the inscriptions and portraits of the popes (7th cent.) and the ancient bronze doors of the portal (11th cent.). The monastery is richly endowed, but the situation is so unhealthy that it is deserted during the summer. The principal festivals of the church are on 25th Jan., 30th June, and 28th Dec.

Opposite the church a poor osteria. The taverns on the road ½ M. farther are favourite resorts. — The *Via delle Sette Chiese*, and *Abbadia delle Tre Fontane*, see pp. 341, 342.

The Via Appia within the City.

Thermae of Caracalla. Tomb of the Scipios. Columbaria.

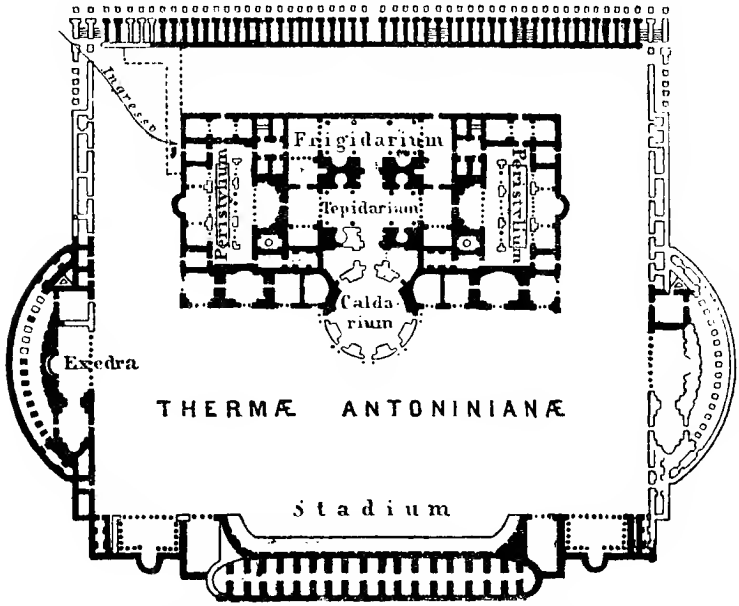
From the Arch of Constantine (p. 235) we follow the *Via di S. Gregorio* towards the S., leading between the Palatine and Cælius. On the right we observe the two handsome palms of the convent of S. Bonaventura on the Palatine (p. 248), and the arches of the Aqua Claudia (p. 246). After 5 min. S. Gregorio (p. 260) lies on the left, beyond which the Via de' Cerchi (p. 250) diverges to the right.

Near the point where the Via S. Gregorio unites with the Via di Porta S. Sebastiano (Pl. III, 24, 26), was anciently situated the *Porta Capena*, or Capuan Gate, whence the **Via Appia** issued. We follow the Via di Porta S. Sebastiano to the left.

After 5 min., at the end of the avenue which runs parallel with the street on the right, a road ascends on the right to the church of **S. Balbina** (Pl. III, 23), situated on the slope of the Aventine, perhaps on the site of an ancient temple, and consecrated by Gregory the Great. The roof is still open, but the church is modernised and destitute of ornament. It contains a relief (Crucifixion) by *Mino da Fiesole* and a monument by *Johannes Cosmas*. (Visitors ring at the gate on the right of the church.) The adjacent building is a Reformatory for young criminals. The old tower commands a fine view. — On the way back to the road we also obtain a pleasing view of the Palatine to the left, and of the Cœlius, with the Villa Mattei (p. 261) and S. Stefano Rotondo.

After following the Via di Porta S. Sebastiano for about $^1/_2$ M., we obtain a view to the left of the Villa Mattei, to which the Via delle Mole di S. Sisto diverges to the left. The road here crosses the turbid streamlet *Marrana*, immediately beyond which, to the right, the *Via Antonina* leads to the ruins of the —

***Thermæ of Caracalla**, or *Antoninianae* (Pl. III, 23; admission daily from 9 a.m. till sunset, 1 fr.; Sundays gratis). They were



begun in 212 by *Caracalla*, extended by *Heliogabalus*, and completed by *Alex. Severus*, and they could accommodate 1600 bathers at once.

The magnificence of the establishment was unparalleled. Numerous statues, including the Farnese Bull, Hercules, and Flora at Naples, mosaics, etc., have been found here; and bare as the walls now are, and notwithstanding the destruction of the roof, they still afford a reminiscence of the technical perfection of the structure. The establishment was quadrangular in form, surrounded by a wall, and had its porticoes, race-course, etc.: length 240 yds., width 124 yds.; total area of grounds 360 yds. in length, by as many in breadth. The use of all the chambers cannot now be ascertained, and the most important only are enumerated here.

We first enter in a straight direction a spacious oblong, once surrounded by columns *(Peristyle)*, and containing scanty remains of mosaic pavement. Keeping to the left, we enter a large saloon, which appears to have been the *Calidarium*, or hot-air bath. From the calidarium a second peristyle is entered, corresponding to the former. In the new pavement the places where the columns formerly stood are left open. Around, as in the other rooms, are placed architectural and sculptural fragments, remains of the old pavement, etc. We now traverse the semicircular *Exedra* to the *Tepidarium*, or warm bath, situated in the centre, next to the calidarium. To the left of this is the *Frigidarium*, or cold bath, a large round space, the vaulting of which has fallen in. A small flight of steps by the wall here affords a survey of part of the grounds which surrounded the baths. On this side lay the stadium. Other remains of the Thermæ are scattered over the neighbouring vineyards.

We now return to the Via di Porta S. Sebastiano, and continue to follow it. We first reach an arboretum on the left; then, a little beyond it, on the right, the church of **SS. Nereo ed Achilleo** (Pl. III, 23, 26), standing on the site of a temple of Isis, founded by Leo III. about 800, and almost entirely rebuilt by Card. Baronius at the end of the 16th century. (Festival, 12th May; open in the forenoon.)

The INTERIOR exhibits the characteristics of an ancient basilica. At the end of the nave is an ambo on the left, supposed to be of great age, transferred hither from S. Silvestro in Capite; opposite is a marble candelabrum for the Easter-candles, of the 15th cent. Above the arch of the tribune are fragments of a mosaic of the time of Leo III. Transfiguration of Christ with Moses and Elias, in front the kneeling Apostles, on the right the Annunciation, on the left the Madonna enthroned.

The opposite church of *S. Sisto*, restored by Benedict XIII., contains nothing worthy of note. The monastery was dedicated to St. Dominicus by Honorius III. — The *Via della Ferratella* then diverges to the left to the Lateran (p. 267), passing the ruin of a small temple of the Lares.

On the right, a little farther on, is **S. Cesāreo,** a small but curious church, mentioned as early as the time of Gregory the Great, and finally restored by Clement VIII. (open on the mornings of Sundays and festivals).

INTERIOR. In the centre of the anterior portion of the church are two altars dating from the close of the 16th cent.; at the farther extremity, to the left, the old pulpit with sculptures; Christ as the Lamb, the symbols of the Apostles, and sphynxes; opposite, a modern candelabrum with ancient basis. The inlaid screen of the PRESBYTERIUM, and the decorations of the HIGH-ALTAR are m dieval. The tribune contains an ancient episcopal throne.

The piazza in front of the church is adorned with an ancient column. The ancient *Via Latina*, which traversed the valley of the Sacco and terminated at Capua, diverges here to the left.

The old *Porta Latina* (Pl. III, 28) was closed in 1808. Near it, to the left (5 min. walk from S. Cesareo), beyond the old monastery, is the church of *S. Giovanni a Porta Latina* (Pl. III. 29), which was modernised by restorations in 1566, in 1633, and chiefly by Card. Rasponi in 1686. The four antique columns in the portico and ten in the interior are now almost the only objects of interest it contains.

To the right, nearer the gate, is an octagonal chapel of the 16th cent., named *S. Giovanni in Oleo* from the legend that St. John was thrown into a cauldron of boiling oil at this spot, but having come out unhurt was then set at liberty.

The adjoining vineyard (No. 1; key kept by custodian of the church) contains, immediately to the left, a columbarium (see below) with interesting decorations in stucco and colours, the so-called *Tomb of the Freedmen of Octavia.* A staircase, partly modern, descends to a niche decorated with plaster, below which is a cinerary urn with shells and mosaic. The tomb is vaulted; on the right is an apse with painted vine-wreaths and Victories. Here and along the wall are several *aediculae*, or cinerary urns in the form of temples, with inscriptions and figures. The vigna commands a pleasing view of the city. It may be traversed, and quitted by an egress to the Via di Porta S. Sebastiano. At the outlet is the tomb of the Scipios.

Farther on in the Via di Porta S. Sebastiano, on the left by the cypress, in the vigna No. 13 (formerly Vigna Sassi) is the celebrated **Tomb of the Scipios** (Pl. III, 25, 28; visited by candle-light, uninteresting; ½-1 fr.), discovered in 1780, but now containing a model only of the ancient sarcophagus of peperine-stone, which Pius VII. caused to be removed with the fragments of the others to the Vatican (see p. 309). This sarcophagus once contained the remains of L. Cornelius Scipio Barbatus, Consul in B.C. 298, the eldest member of the family buried here. The bones of the hero, which were found in good preservation, were interred at Padua by Quirini, a Venetian, in order to withdraw them from the gaze of the curious. Here, too, were interred the son of the latter, Consul in 259, many of the younger Scipios, the poet Ennius, and several members of other families and freedmen. The tomb was originally above the surface of the earth, with a lofty threshold; the interior was supported by walls hewn in the solid tufa-rock. It was probably injured, or at least altered, during the imperial age, when freedmen were interred here; and as it has since been to some extent modernised, it is hardly worthy of a visit.

The adjacent Vigna Codini, No. 14, contains three ***Columbaria** in excellent preservation (1 fr.).

These Columbaria are tombs capable of containing a great number of cinerary urns, and so named from their resemblance to pigeon-holes (*columbaria*). They date, as far as can be ascertained, from the imperial period, and were generally constructed by several persons in common, or as a matter of speculation, and each recess could be purchased, or inherited. The names of the deceased were inscribed over the niches (*loculi*) on marble tablets, on which their mode of acquisition of the spot and other remarks were occasionally also recorded. Each niche contained two, or more rarely four *ollae*, or cinerary urns, and was closed by a slab. The

nature of the decorations depended of course on the means and taste of the family.

Two of these structures are very similar: steep steps descend into a square vault, supported by a central buttress, which, like the external walls contains a number of niches. The larger building contains 600 cinerary urns. Admission to the third columbarium, discovered in 1853, is generally denied, but may be obtained for an additional gratuity; it consists of three vaulted passages, into the niches of which are built ædiculæ (p. 259) and small, sarcophagus-like monuments. The adjoining dark passages were used for the interment of slaves.

Immediately within the Porta S. Sebastiano (1¼ M. from the arch of Constantine) is the **Arch of Drusus**, a sadly mutilated monument, which was probably erected in honour of Claudius Drusus Germanicus, B.C. 8. It is constructed of travertine-blocks, partly covered with marble, and still possesses two marble columns on the side towards the gate. It terminated in a pediment, until Caracalla conducted over it an aqueduct to supply his baths with water, the brick remains of which seriously mar the effect.

The marble blocks of the *Porta S. Sebastiano* (Pl. III, 28), formerly *Porta Appia*, seem to have been taken from ancient buildings. The gate is surmounted by mediæval towers and pinnacles.

With regard to the *Via Appia* without the city, see p. 343; the *Catacombs of Calixtus*, 1¼ M. from the gate, see p. 336.

The Cælius.

This once densely peopled hill (165 ft.) is now deserted like the Palatine and Aventine.

Starting from the Arch of Constantine (p. 235), and following the Via di S. Gregorio (comp. p. 256), or the public walks above it to the left, we reach the *Piazza di S. Gregorio*. A lofty flight of steps ascends hence to the right to —

S. Gregorio *al Monte Celio* (Pl. III, 24), on the site of the house of St. Gregory's father, founded by that pope himself in 575 and dedicated to St. Andrew, and afterwards dedicated by Gregory II. to his first namesake. In 1633 it was restored by Card. Borghese, who caused the flight of steps, colonnade, portico, and façade to be constructed by *Giov. Batt. Soria*. The reconstruction of the church was begun in 1725. Festival, 12th March.

Entrance Court, embellished with pilasters of the Ionic order. Under the colonnade in front of the entrance: left, monument of the Guidiccioni of 1643, but with sculptures of the 15th cent.; right, monument of the two brothers Bonsi of the close of the 15th century. — Interior, with sixteen ancient columns. Over the High-Altar: St. Andrew, altar-piece by *Balestra*. At the end of the Right Aisle: St. Gregory, altar-piece by *S. Badalocchi* (?). Below it a predella: the Archangel Michael with the apostles and other saints, attributed to *L. Signorelli*. Here to the right is a small Chamber preserved from the house of St. Gregory, containing a handsome ancient chair of marble and relics of the saint. Opposite, from the left

aisle, the Cap. Salviati is entered. In front of the altar, on the right, an ancient and highly revered Madonna, which is said to have addressed St. Gregory; left, a *ciborium of the 15th cent., disfigured by regilding.

The sacristan (½ fr.) now shows three *chapels detached from the church, and connected by a colonnade. A fragment of the Servian wall, partly covered with remains of other walls, is observed here. To the right, Chapel of St. Silvia, mother of Gregory, with her statue by *Cordieri*; above it, in the vaulting of the niche, a fresco by *Guido Reni*, greatly damaged. — In the centre the Chapel of St. Andrew. Over the altar: Madonna with SS. Andrew and Gregory, painted on the wall in oils by *Roncalli*. On the right, Martyrdom of St. Andrew (a copy in the Lateran, p. 274), *Domenichino*; on the left, St. Andrew, on the way to the place of execution, beholding the cross, *Guido Reni*; two pictures which were once extravagantly admired. — To the left the Chapel of St. Barbara, with a sitting statue of St. Gregory in marble, said to have been begun by *Michael Angelo*, completed by *Cordieri*. In the centre a marble table with antique feet, at which St. Gregory is said to have entertained twelve poor persons daily. According to the legend, an angel one day appeared and formed a thirteenth.

We now ascend to the N., between remains of old walls, to —

S. Giovanni e Paolo (Pl. II, 24), which has existed since the 5th century. The portico, mosaic-pavement in the interior, and architecture of the apse are of the 12th century. The church contains few objects of interest. The sacristan shows a marble slab on which the saints, whose house once stood here, are said to have been beheaded in the reign of Julian the Apostate.

The adjoining *Monastery* belongs to the Passionists. Below it are spacious ancient vaults, only partially cleared of rubbish, the object of which has not yet been ascertained. Gentlemen are admitted by the upper door of the monastery (ascend to the left from the piazza in front of the church) to the *garden, whence there is a beautiful prospect of the Palatine, Colosseum, Lateran, S. Stefano Rotondo, etc. (½ fr.).

On the right is the entrance to the **Villa Mattei* (Pl. III, 24, 27), founded in 1582, the property of M. v. Hofmann, and recently restored *(Villa Caelimontana)*. It contains few antiquities, but the grounds and points of view are worthy of a visit. (Visitors admitted after 2 p.m. on leaving their cards.)

We now continue to ascend the street flanked by walls, and reach the *Arch of the Consuls Dolabella and Silanus* (Pl. III, 27), constructed of travertine in A. D. 10, and apparently connected with an aqueduct.

Near this, on the right, No. 8, is the portal, embellished with mosaic, of an old hospital which once belonged to the small church of *S. Tommaso in Formis* (Pl. III, 24), situated behind it. The interesting mosaic-medallion, above the door, representing Christ between a black and a white slave, was executed in the 13th cent. by two masters of the Cosmas family, and is an allusion to the order of Trinitarians founded in 1198 for the purpose of ransoming Christian slaves.

To the left is the street descending to the Colosseum, see p. 232. On the right lies the oblong Piazza della Navicella (Pl. III, 27),

so called from the small marble ship which Leo X. caused to be made from the model of the ancient original formerly in the portico of the church.

The church of **S. Maria in Domnica,** or *della Navicella*, one of the most ancient deaconries of Rome, was re-erected by Paschalis I. in 817, to which period the columns of the nave and the tribune belong; the portico, erected by Leo X., is said to have been designed by *Raphael.*

Interior. The NAVE rests on eighteen beautiful columns of granite; above, below the ceiling, is a frieze painted by *Giulio Romano* and *Perino del Vaga* (in grisaille; genii and lions in arabesques), afterwards retouched. The arch of the TRIBUNE rests on two columns of porphyry; the mosaics date from the 9th cent., but were considerably restored under Clement XI.; above the arch, Christ between two angels and the apostles, below are two saints; in the vaulting, the Madonna and Child imparting blessings, on either side angels, Paschalis I. kissing her foot; beneath all the figures spring forth flowers. — The church is open on the 2nd Sunday of Lent only.

Opposite this church, but not accessible from the Piazza della Navicella, rises S. Stefano Rotondo. We follow the *Via di S. Stefano* to the left, pass through the first green door on the right, and ring a bell to the right under the porch.

S. Stefano Rotondo (Pl. III, 27) is a very interesting building, on account of its construction, and, although greatly diminished in extent, is the largest circular church in existence. It was erected at the close of the 5th cent. by Simplicius, and afterwards gorgeously decorated with marble and mosaics. It then fell to decay, but was restored by Nicholas V. In the original edifice, the diameter of which was 70 yds., the present external wall formed the central row of columns, while another lower wall, decorated with pilasters, 11 yds. distant, and still traceable round the church, formed the circumference. The church thus consisted of three concentric rings, intersected by two transepts. Nicholas V. shut out the external wall, and filled up the spaces between the central columns with masonry, with the exception of a few projecting chapels. The roof is rudely constructed of wood. The old entrance was on the E. side. In the present portico, erected by Nicholas, on the right, is the ancient episcopal throne, from which Gregory the Great delivered one of his homilies. Festival, 26th Dec.

INTERIOR. To the left of the entrance is an altar-niche with mosaic of the 7th cent.; farther on, to the left, a chapel with (l.) a well-executed monument of the beginning of the 16th cent. Most of the fifty-six columns are of granite, a few of marble. The lateral walls bear frescoes of fearful scenes of martyrdom, by *Tempesta* and *Pomarancio* (much retouched). In the centre a canopy of wood. The dome is borne by two lofty columns of granite and two buttresses.

Beyond the church the Via di S. Stefano leads past the extensive fragments of an ancient aqueduct in 5 min. to the vicinity of the Lateran (p. 267).

S. Clemente. The Lateran.

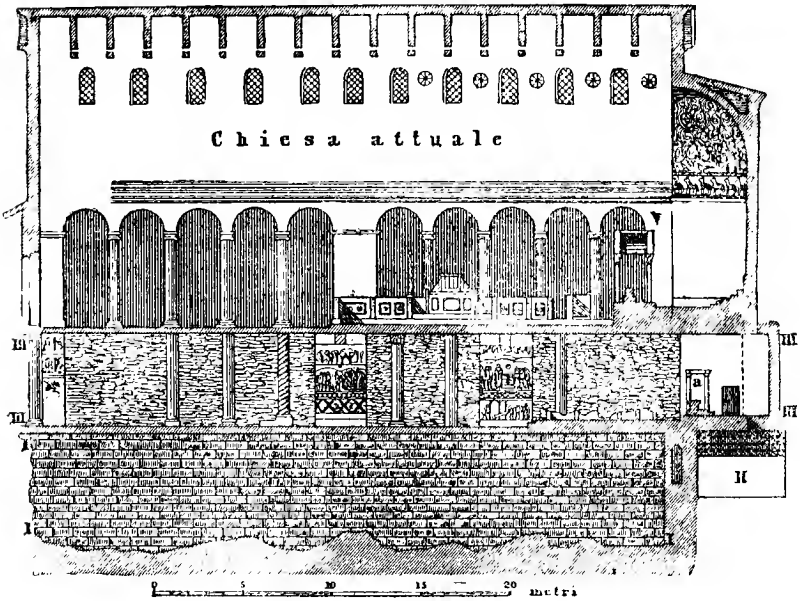
From the Colosseum (p. 233; Pl. II, 24) three streets run towards the S.E.: to the left the Via Labicana to the Thermæ of Titus (p. 236), to the right the Via de' Quattro Santi to SS. Quattro Coronati (p. 266), uniting with the following street near the Lateran, and lastly, between these two, the Via di S. Giovanni in Laterano (12 min. in length) to the Piazza of the Lateran and the Porta S. Giovanni. Following the latter street we reach, in 5 min., a small piazza, where on the left is situated —

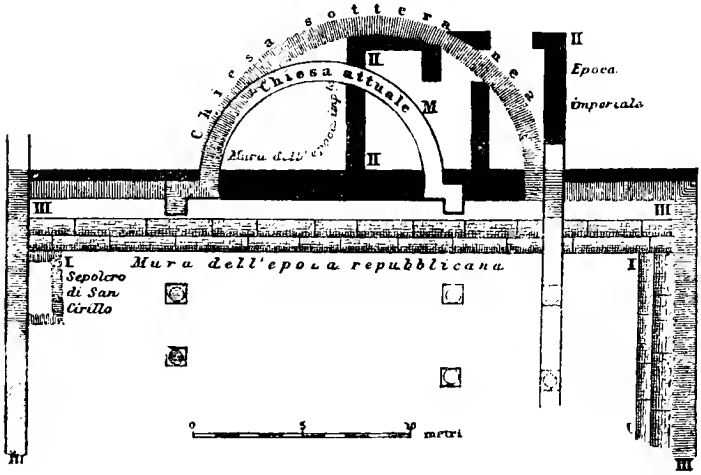
***S. Clemente** (Pl. II, 27; side-entrance from the street generally open; if not, visitors ring at the principal door under the portico), one of the best-preserved basilicas of Rome, and rendered still more interesting by the result of recent excavations, which were zealously and successfully prosecuted by the Prior Mullooly. These operations have brought to light, below the present church, three different layers of masonry, the first being of early Christian, the second of imperial, and the third of republican origin. The early Christian basilica (now the lower church) is mentioned by St. Jerome as early as the year 392, and in 417 was the scene of a council of the church. It was almost entirely destroyed in 1084 on the entry of Robert Guiscard into Rome, and in 1108 Paschalis II. erected on its ruins the present upper church, with which he incorporated several ornaments of the lower, such as the choir and the ambos. The upper church also underwent frequent restoration, and was finally decorated with considerable taste by Clement XI., who however unfortunately added the unsuitable ceiling. St. Clement (90-100), according to Roman tradition, was the third successor of St. Peter, and suffered martyrdom in the Black Sea. The church which stands on the traditional site of his house gives a title to a cardinal, and belongs to Irish Dominicans.

From the principal gate in the Via di S. Clemente, we first enter the *Atrium*, surrounded by a colonnade and paved with fragments of marble (giallo and verde antico), and beyond it the *Upper Church, consisting of nave and aisles, but, like all genuine basilicas, without a transept.

Interior. The Nave with its flat ceiling is separated from the aisles by sixteen antique columns, and contains the **Screen* of the choir and the *Ambos* from the lower church, with the monogram of Pope John VIII. (key kept by the sacristan). The *Canopy* with four columns of pavonazzetto dates from the time of Paschalis II. — In the Tribune is an ancient episcopal throne, restored in 1108. *Mosaics* of the tribune of the 12th cent. On the rood-arch in the centre: Bust of Christ with the Symbols of the Four Evangelists, (l.) SS. Paul and Lawrence, below them Isaiah, lower down the city of Bethlehem, (r.) SS. Peter and Clement, below them Jeremiah, lower down the city of Jerusalem. On the vaulting: Christ on the Cross, with John and Mary surrounded by luxuriant wreaths, below which are the thirteen lambs. On the wall of the apse, Christ and the apostles, restored by means of painting only. — On the walls by the tribune, monuments of the close of the 15th cent. In the chapel at the end of the Right Aisle a statue of John the Baptist by Donatello's brother *Simone*. — To the left of the principal entrance, the Cap-

PELLA DELLA PASSIONE with frescoes of the beginning of the 15th cent., unfortunately retouched. Vasari ascribes them to *Masaccio*, who could not then have been older than seventeen, but more modern authorities incline to his teacher *Masolino da Panicale*. On the arch over the en-





trance the Annunciation. To the left, near the entrance, St. Christopher. On the wall behind the altar a Crucifixion; on the left, scenes from the life of St. Catharine: above, she refuses to worship a heathen idol; she teaches the king's daughters in prison; below, she disputes before Maxentius with the doctors; an angel breaks the wheels on which she was to be broken; her execution. The paintings on the window-wall, greatly damaged, probably referred to St. Clement.

As already mentioned at p. 263, and as the annexed plan and sections show, there exist below the present church several still older strata of masonry. Lowest of all, and forming a right angle, are two massive walls, constructed of blocks of stone quarried on the Cælius itself (No. I. in the ground-plan and in the section). As the stones are more carefully hewn and jointed than those of the Servian wall, these substructions cannot be dated farther back than the republican epoch. Above these are remains of workmanship of the imperial era, executed in the 2nd cent. after Christ (No. II. in the ground-plan and in the section; see also p. 266). Upon these foundations in the 4th cent. was erected the Christian basilica which now forms the *Lower Church* (No. III. in the ground-plan and in the section), the altar of which stood at the point marked *a* in the section. This seems to have been a much grander edifice than the church afterwards superimposed, its nave having been as broad as that of the upper church and one of its aisles put together (see ground-plan), and the lower apse was accordingly of wider span than the upper. During the construction of the upper church the lower was entirely covered up, and the two churches were never in use at the same time. It is only since about the year 1855 that the lower has been again rendered accessible, and it is now shown by the sacristan, who provides a light (fee 1 fr.). In order, however, to obtain a distinct idea of the original structure, which has been considerably marred by alterations, the visitor should repair to the church on 23rd Nov., 1st Feb., or on the second Monday in Lent, on which days the lower church is completely illuminated. The entrance is from the sacristy of the upper church (in the right aisle), on the walls of which are hung copies of the frescoes in the lower church, and plans comparing the upper with the lower part of the edifice.

A broad marble staircase, with inscriptions on the walls from the time of Pope Damasus, descends to the VESTIBULE in which the nave and aisles of the lower church terminate. The aisles alone have remained in their original condition, while in the nave additions of three distinct periods are observable. The newest are the buttresses constructed during the recent excavations for the support of the upper church, and recognisable by their whitewash. The older additions consist of the wall between the columns of the right aisle, and the lateral wall on the right, both built on the occasion of the erection of the upper church, the former for the support of the external wall above, the latter to sustain the right row of columns above. The most ancient alterations were made at a period when the lower church was still in use, and consist of masonry built round the columns of the left aisle, adorned, like the outer walls, with *frescoes, some of which are in excellent preservation. The ceiling was borne by 16 ancient columns of granite and marble. Seven of those in the right

aisle are still in their places, while those in the left aisle are still partially concealed by the masonry.

The *Frescoes* date from different periods, extending over seven centuries. We begin with the VESTIBULE. Immediately to the left by the staircase is a female head with a halo, believed by De Rossi to date from the 5th cent. — Farther on, under the first arch on the left, Christ blessing in the Greek mode, with first, middle, and little finger extended, between the archangels Michael and Gabriel and SS. Andrew (l.) and Clement (r.). Before him kneel SS. Cyril and Methodius (9th or 10th cent.). The figures in this, as well as in the following scenes, have their names attached. — Opposite (on the right), a Mother finds at the altar of St. Clement her child who had been swallowed up by the sea and thrown on shore a year later. Under it the family of the donor grouped round the medallion portrait of St. Clement. To the right is the dedication: *Ego Beno de Rapiza pro amore dei et beati Clementis pingere feci* (11th cent.). — On the right, farther on, the Transference of the relics of St. Cyril from the Vatican to S. Clemente in the reign of Pope Nicholas, with the dedication: *Ego Maria Macellaria pro timore Dei et remedio anime mee haec pingere feci.*— At the end of the vestibule on the right is the entrance to the LEFT AISLE. Over the door of the latter are three badly preserved frescoes, of which that in the centre appears to represent the resuscitation of a child. Two only of the frescoes at the end of this aisle are distinguishable: on the posterior wall in the corner, St. Cyril before the Emp. Michael; on the lateral wall, a Youth baptised by St. Methodius (10th cent.). — The NAVE is now entered through the arch in the right wall. Here, immediately to the left, is a fresco in three sections, one above the other. Half of the uppermost, the Enthronement of St. Clement, is destroyed. That in the centre represents St. Clement celebrating mass; on the right Theodora converted to Christianity and her husband Sisinius struck with blindness; the smaller figures on the left are those of the donor Beno and his wife. Below it is also the dedicatory inscription: *Ego Beno de Rapiza cum Maria uxore mea*, etc. The lowest represents Sisinius causing a column to be bound instead of St. Clement (11th cent.). The lateral surfaces of this pillar are also adorned with frescoes (l. St. Antony, Daniel in the lions' den; r. St. Egidius, St. Blasius), but the adjoining wall prevents them from being seen. Farther on towards the vestibule, on the same wall, is another and larger fresco in three sections. The highest, now half obliterated, represents Christ between Michael and St. Clement (l.), and Gabriel and Nicholas (r.). In the centre are three scenes from the life of St. Alexius, placed one above the other as is the case with scenes on Roman sarcophagi: *a.* Alessius returns unrecognised to Rome as a hermit; *b.* Pope Boniface I. blesses the dying man; *c.* The betrothed of the dead man recognises his corpse. The lowest of the three frescoes is of a decorative character with flowers and birds. — At the end of this wall are three scenes from the life of Christ. Next to them, on the wall of the vestibule, on the right, the Crucifixion, on the left, the Assumption. Over the latter, Christ borne by four angels; at the corners St. Vitus (r.) and Leo IV. (l.) with the inscription *S. Dom. Leo IV. P. P. Ro.*, and the square nimbus with which living persons were usually represented (9th cent.). — The frescoes of the external wall of the RIGHT AISLE are almost obliterated. A niche here contains a group of Mary with Jesus. On the arch above, Christ (beardless), with figures of angels and saints on each side.

Below the apse are the remains of the STRUCTURE OF THE IMPERIAL ERA (No. II. and marked black, in the plan), built of brick. The first of the three adjoining chambers is adorned with stucco enrichments. The next is an ante-chamber to a *Chapel of Mithras*, in which the statue of the Good Shepherd(?) was found. These chambers are damp and partly filled with water. The staircase descending to them is at the end of the right aisle.

A transverse street opposite to S. Clemente leads to the VIA DE' QUATTRO SANTI, which then ascends to the left to the church of —

SS. Quattro Coronati (Pl. II, 27; entrance by the gate of the

Ospizio di Orfane), dedicated to SS. Severus, Severianus, Carpophorus, and Victorinus, who suffered martyrdom under Diocletian. Five sculptors, who met with a similar fate for refusing to make images of heathen gods, are also revered here, and this is accordingly a favourite church with the 'scarpellini', or stone-masons, to whom the chapel of S. Silvestro belongs. The date of the foundation is very remote, and the materials were probably partly obtained from some ancient structure. After its destruction by Robert Guiscard, it was rebuilt by Paschalis II. in 1111, restored under Martin V. by Card. Alph. Carillo, and afterwards partly modernised. Keys in the anterior court, on the right (½ fr.).

The church now possesses two ENTRANCE-COURTS, a peculiarity owing to the diminution of its size on one of the occasions when it was restored, probably by Paschalis II. The church originally extended over the whole of the second court, and its former breadth is indicated by the ancient columns built into the walls of this court. The disproportionate size of the tribune in the interior is thus accounted for. — On the right, under the corridor in front of the entrance to the second court, is the *Cap. di S. Silvestro*, consecrated under Innocent IV. in 1246, containing valuable, though unattractive ancient paintings from the life of Constantine, in the Byzantine style. — The INTERIOR consists of nave and aisles with galleries. The tribune is decorated with tasteless frescoes by *Giovanni da S. Giovanni*. Festival, 8th Nov.

The nunnery comprises an establishment for the education of orphans.

To the right, farther on in the Via S. Giovanni, is the *Villa Campana*, which formerly contained a valuable collection of antiquities, now in Paris and St. Petersburg. We next enter the spacious and quiet —

Piazza di S. Giovanni in Laterano (Pl. II, 30), the buildings in which were chiefly erected by Sixtus V. On the right is situated a large *Hospital for Women*, accommodating about 600 patients, and belonging to the obstetric department of the Sapienza. The *Via Merulana* then diverges to the left to S. Maria Maggiore (see p. 181). On the opposite side of the piazza is the baptistery of *S. Giovanni in Fonte* (p. 270). Farther on is the church of *S. Giovanni in Laterano* (p. 268), and before it the *Lateran Palace* with the museum (see p. 271).

In the centre rises an *Obelisk* of red granite, originally erected by King Thothmosis III. (B.C. 1599-60) in front of the temple of the Sun at Thebes, and brought by Constantius to the Circus Maximus in 357. In 1587 it was discovered there in three pieces, and in 1588 was erected by Sixtus V. on its present site. This is the largest obelisk in existence, being 104 ft. in height, or with the pedestal 153 ft., and about 600 tons in weight. Opposite the N. side of the Palace of the Lateran, on the left, is the entrance-gate to the *Villa Massimo*, see p. 274.

Facing us, on the extreme E. side of the piazza, is the edifice containing the **Scala Santa,** a flight of twenty-eight marble steps from the palace of Pilate at Jerusalem, which our Saviour is said

to have once ascended. They were brought to Rome in 326 by the Empress Helena, and may only be ascended on the knees. They are now covered with wood for the protection of the stone. The two adjoining flights are for the descent. At the foot of the steps are two groups in marble by *Giacometti*, Christ and Judas, and Christ before Pontius Pilate. — At the top of the steps is the *Sancta Sanctorum* chapel (not accessible), formerly the private chapel of the popes, and the only part of the old Lateran palace now preserved. It was erected in 1278 by a member of the Cosmas family by order of Nicholas III., and contains, among other relics, a Christ in mosaic in the style of the 9th cent., and another painted on wood, attributed to St. Luke. — The portico towards the piazza was erected by Sixtus V.

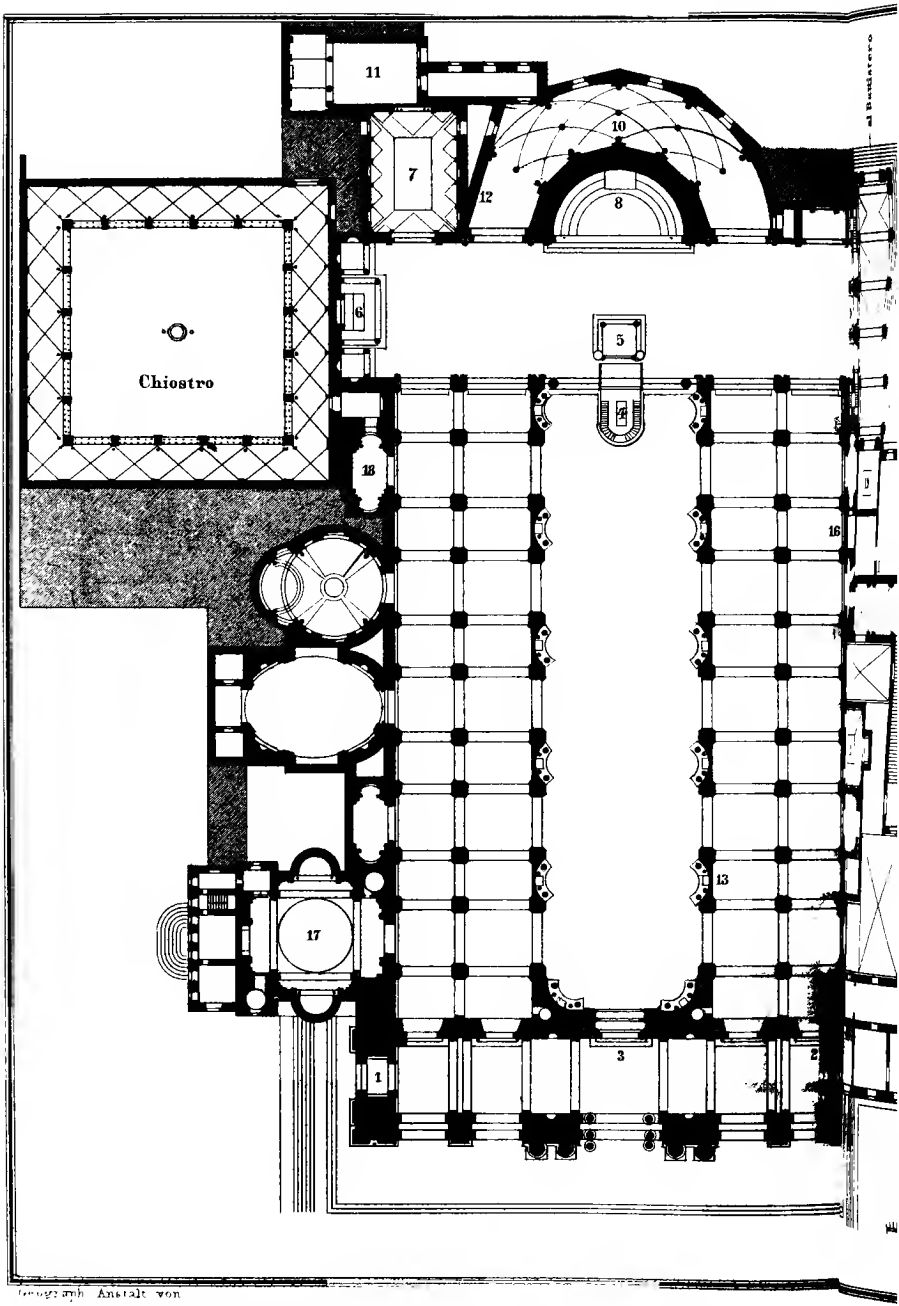
From the adjoining angle, to the left, the street diverges to the Villa Wolkonsky (p. 275).

To the E. of the last described piazza lies the spacious Piazza di Porta S. Giovanni (Pl. II, 33), towards which the principal façade of S. Giovanni in Laterano is turned. In front of the church, and to the right by the city-wall, a charming prospect is enjoyed of the mountains and the Campagna.

To the left, by the Scala Santa, is a tribune erected by Benedict XIV. with copies of the ancient *Mosaics from the Triclinium of Leo III.*, or principal dining-room of the ancient palace. These copies are from old drawings. The originals, executed at the end of the 8th cent., were destroyed in the pontificate of Clement XII. Their subject is the union of spiritual and temporal power effected by Charlemagne. In the centre, Christ sending out his disciples; on the left, Christ enthroned delivers the keys to Pope Sylvester and the banner to the Emp. Constantine; on the right, St. Peter presenting the papal stole to Leo and the banner to Charlemagne. — At the back of the tribune a survey is obtained of the arches of the Aqua Claudia (p. 246). An avenue leads hence in 5 min. to S. Croce in Gerusalemme (p. 184).

The *Porta S. Giovanni*, named after the church, was erected in 1574, and took the place of the ancient and now closed *Porta Asinaria*, which stood a little to the right. Route hence to the Campagna, see p. 347.

***S. Giovanni in Laterano** (Pl. III, 30; comp. ground-plan), '*omnium urbis et orbis ecclesiarum mater et caput*', was the principal church of Rome after the time of Constantine the Great. The emperor presented to Pope Silvester a large palace, which had hitherto belonged to the wealthy family of the Laterani, and fitted up a church within it. It was called the *Basilica Constantiniana* after its founder, and sometimes *S. Salvatoris*, or *Aula Dei*, as being a second Zion, and gradually became privileged to grant the most ample indulgences. It was overthrown by an earthquake in 896, but was re-erected by Sergius III. (904-911), and dedicated to



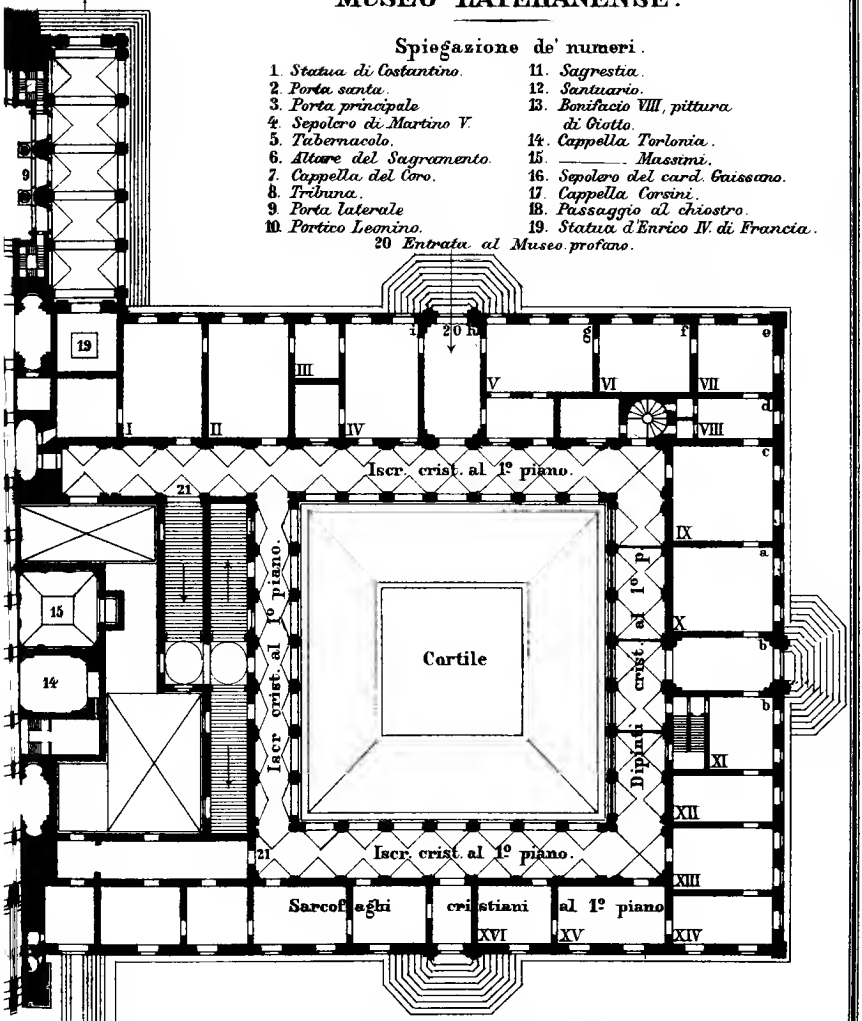
Geograph. Anstalt von

BASILICA
di
S. GIOVANNI IN LATERANO
e
MUSEO LATERANENSE.

Spiegazione de' numeri.

1. *Statua di Costantino.*
2. *Porta santa.*
3. *Porta principale*
4. *Sepolcro di Martino V.*
5. *Tabernacolo.*
6. *Altare del Sagramento.*
7. *Cappella del Coro.*
8. *Tribuna.*
9. *Porta laterale*
10. *Portico Leonino.*
11. *Sagrestia.*
12. *Santuario.*
13. *Bonifacio VIII, pittura di Giotto.*
14. *Cappella Torlonia.*
15. ——— *Massimi.*
16. *Sepolcro del card. Gaissano.*
17. *Cappella Corsini.*
18. *Passaggio al chiostro.*
19. *Statua d'Enrico IV. di Francia.*

20 *Entrata al Museo profano.*



21. *Ingresso al Museo cristiano ed alla Galleria de' quadri.*

Scala

Wagner & Debes, Leipzig.

John the Baptist. In 1308 it was burned down, but was restored by Clement V., and decorated with paintings by Giotto. A second fire destroyed the church in 1360, after which is was rebuilt by Urban IV. and Gregory XI. It was again altered by Martin V. (1430), Eugene IV., and Alexander VI., and modernised by Pius IV. (1560), by the alterations of Borromini (1650), and by the façade of Galilei (1734). Five important Councils have been held in this church, viz. those of 1123, 1139, 1179, 1215, and 1512.

The FAÇADE by *Alessandro Galilei*, with a portico and open loggia above it, is the best of this description in Rome. From the central arcade of the loggia the Pope used to pronounce his benediction on Ascension-day.

To the left in the PORTICO is an ancient statue of Constantine the Great (Pl. 1), found in the Thermæ of that emperor. Of the five entrances the *Porta Santa* (Pl. 2) on the right is closed, but is opened in the year of jubilee. The central entrance (Pl. 3) possesses two bronze doors with garlands and other decorations. The portico is 33 ft. in depth and 174 ft. in width; the church 426 ft. in length.

Interior. The NAVE, which is flanked by double aisles, is supported by twelve pillars, the work of *Borromini*, partly enclosing the ancient columns. In the niches are the Twelve Apostles, of the school of *Bernini*; reliefs by *Algardi*. Over these are the figures of twelve prophets. The ceiling, said to have been designed by *Michael Angelo*, is more probably by *Giacomo della Porta*. The richly inlaid pavement dates from the time of Martin V. On the right and left at the end of the nave are the only two ancient granite columns now visible. Below, in front of the *Confessio* (Pl. 4), is the *monument of Pope Martin V. (d. 1431), in bronze by *Simone*, brother of Donatello. — In the centre of the TRANSEPT, which is raised by four steps, is the **Canopy* (Pl. 5), a beautiful work of 1367, lately restored, with paintings by *Barna da Siena*, dating from 1390, but freely restored. It contains numerous relics, including, it is said, the heads of SS. Peter and Paul. Below it is the high-altar *(altare papale)*, at which the pope alone reads mass, containing a wooden table from the catacombs which is said to have been used as an altar by St. Peter. The transept was restored under Clement VIII. by *Giac. della Porta* (1603) and adorned with frescoes. Here to the left is the great *Altar of the Sacrament* (Pl. 6), with four ancient columns of gilded bronze, which once belonged to the original basilica. The chapel of the choir (Pl. 7; generally closed), to the left of the tribune, contains a portrait of Martin V. by *Scip. Gaetano*, and an altar-piece by the *Cav. d'Arpino*.

The Tribune and Choir Passage are at present undergoing restoration. The TRIBUNE (Pl. 8) is embellished with *mosaics, either originally executed, or of ancient workmanship restored by *Jacobus Torriti* (1290): the Saviour enveloped in clouds; below at the sides of a cross, (l.) the Virgin, at whose feet Nicholas IV. kneels, SS. Francis, Peter, and Paul, and (r.) John the Baptist, St. John, St. Andrew, and other saints. To the right in the transept two fine columns of giallo antico. Adjoining the organ is a monument to the philologist Laurentius Valla (d. 1465), a canon of this church. — The CHOIR PASSAGE, called '*Portico Leonino*' from having been constructed by Leo I., entered to the right behind the tribune, is embellished on each side with mosaic tablets, the subjects of which relate to the construction of the church; farther on, to the right, the kneeling figure of a pope (10th cent.); to the left in the centre, an altar with ancient crucifix, on each side statues of Peter and Paul (Pl. 10), of the 10th cent. — Farther on, to the right, the entrance to the SACRISTY (Pl. 11), the inner bronze doors of which date from 1196. It contains the monument of Fulvius Ursinus, a canon of this church (d. 1600); an *Annunciation by *Marcello Venusti* after a drawing by *Michael Angelo*; statue of John the Baptist in wood by *Donatello*; cartoon of *Raphael's* Madonna di Casa d'Alba (original at St. Petersburg). — At the

end of the choir passage is a handsome marble sanctuarium (Pl. 12), dating from about 1500; near it the *Tabula Magna Lateranensis*, or list of relics.

Aisles. At the back of the first pillar on the right in the nave (Pl. 13), Boniface VIII. between two cardinals proclaiming the first jubilee (1300), by *Giotto*. On the Right: The 2nd chapel (Pl. 14) belongs to the Torlonia family, and is richly decorated with marble and gilding; over the altar, Descent from the Cross, a marble relief by *Tenerani* (a custodian opens this and other chapels, ½ fr.). The 3rd chapel (Pl. 15), belonging to the Massimi, constructed by *Giac. della Porta*, contains the Crucifixion, an altar-piece by *Sermoneta*. Farther on in the right aisle, the monument (Pl. 16) of Card. Guissano (d. 1287). — On the Left: The 1st chapel, that of S. Andrea Corsini (Pl. 17), designed by *Galilei* in 1734, contains ancient columns and a large vessel of porphyry from the portico of the Pantheon, in front of the bronze figure of Clement XII. (Corsini, d. 1740); the walls sumptuously inlaid with precious stones. Below the chapel is the burial-vault of the Corsini, with a *Pietà by *Bernini* (?). During the excavation of the latter were found the antiques now in the Pal. Corsini.

The sacristan conducts visitors to the left from the last chapel (Pl. 18) into the interesting **Court of the Monastery*, of the 13th cent., with numerous small spiral and inlaid columns. Various fragments from the old church are placed in the passages. The monastery was founded at the end of the 6th cent. by Benedictines from Mte. Casino.

The *Portico* of the right transept, opening on the Piazza S. Giovanni in Laterano, was erected by Sixtus V., the founder of the palace (see below), while the small campanili, standing far apart, were built by Pius IV. The corridor below to the right (Pl. 19), contains a bronze statue of Henri IV. of France, by *Nic. Cordieri*.

In the S.W. angle of the Piazza S. Giovanni in Laterano is situated the octagonal ***Baptistery,** *It Battistēro*, or *S. Giovanni in Fonte* (Plan of Rome, II, 30), where according to a Roman tradition, Constantine the Great was baptised by Pope Silvester in 324 (the fact, however, being that his baptism did not take place till 337, shortly before his death). Sixtus III. (d. 440) is regarded as the founder of the chapel. This was long the only baptistery at Rome, and afforded a model for all later buildings of the kind. In 461 Pope Hilarius added to the baptistery the *Oratories of St. John* and *John the Baptist* on the E. and W. sides respectively, and about the year 640 John IV. added the *Oratory of S. Venanzio*, adjoining that of St. John. Leo X. roofed the baptistery with lead, and his successors decorated and modernised it.

The Baptistery has two Entrances, one from the piazza, and one from the court, which we reach on the left on leaving the right transept of S. Giovanni in Laterano. The latter entrance to the Baptistery is embellished with two ancient columns of porphyry with their architrave, built into the wall here by Sixtus III.; and by it the portico, mentioned below, is first entered.

From the piazza we at once enter the precincts of the Baptistery itself. It is divided into a central space and surrounding passage by eight large columns of porphyry with an antique architrave in marble, which are said to have been presented by Constantine. In the centre is the font in green basalt. The frescoes are by A. Sacchi, Maratta, and others. — Adjacent, to the right, is the Oratory of John the Baptist, containing a statue of the saint in bronze by *L. Valadier*, executed in 1772 (after Donatello), and placed between two columns of serpentine. The bronze

doors, presented by Hilarius, are said to originate from the Thermæ of Caracalla. — On the left, opposite this oratory, is the ORATORY OF ST. JOHN, with bronze doors of the year 1196, and adorned with *Mosaics* (5th cent.) representing birds and flowers on a golden ground. The statue of the saint, between two columns of alabaster, is by *Landini* (d. 1594). — The door in the centre leads into what was formerly the PORTICO (*Porticus S. Venantii*), as the chief entrance was originally from the court. In 1154 the portico was converted into two chapels. The apse to the left is enriched with handsome *Mosaic* of the 5th cent., consisting of gold arabesques on a blue ground. Over the door to the Baptistery is a Crucifixion, a relief in marble, of 1494. — A fourth door in the Baptistery is the entrance to the ORATORIO DI S. VENANZIO, with ancient mosaics of the middle of the 7th cent.

Adjoining the church of S. Giovanni in Laterano, on the N. side, is the —

Palazzo del Laterano (Pl. II, 30), to which, together with the Vatican (p. 288) and Castel Gandolfo, the privilege of exterritoriality was secured by a law of 13th May, 1871. This was the residence of the popes from the time of Constantine down to the migration to Avignon. The old palace was much more extensive than the present, and included also the Sancta Sanctorum Chapel (p. 268). After a great fire in 1308 it lay in ruins, which were removed by order of Sixtus V. and the new palace erected by *Domenico Fontana* in 1586. As it remained unoccupied, it was converted by Innocent XII. into an orphan asylum in 1693. In 1843 Gregory XVI. set apart the palace for a collection of the heathen and Christian antiquities for which the Vatican and Capitoline museums no longer afforded space, and named it the ***Museum Gregorianum Lateranense,** a collection which has since then steadily increased in importance. Visitors admitted daily, except on holidays, 9-3 o'clock. The entrance is by the portal in the piazza opposite the obelisk (p. 267); visitors ring on the right in the passage. Compare ground-plan.

On the ground-floor is the so-called *MUSEO PROFANO, a collection of ancient sculptures, including several admirable works. There are neither catalogues nor numbers, but the custodian (¾-1 fr.) is well informed. A scientific German catalogue was published by Benndorf and Schöne at Leipsic in 1867.

We begin on the right, under the arcades of the entrance-wing.

I. ROOM. Entrance-wall: relief of the Abduction of Helen; tomb-relief (warrior's farewell); priest of the oracle of Dodona (fountain-relief). Left wall: two pugilists, named Dares and Entellus (in relief); bust of Marcus Aurelius; Trajan (head restored by Thorvaldsen) accompanied by senators (relief from Trajan's Forum); in front of the latter a statuette of Nemesis; Nymph suckling a child, perhaps the infant Pan, in relief. Right wall: sarcophagus-reliefs of Mars and Rhea Silvia (the latter being a likeness of the deceased woman); Diana and Endymion; Adonis; Diana and Endymion. In the centre a mosaic with pugilists, from the Thermæ of Caracalla (see 1st floor, p. 274). — II. ROOM: interesting architectural fragments, especially from the Forum of Trajan. Fragments of a *frieze in the centre of the walls of the entrance, the egress, and that on the right merit inspection. — III. ROOM: by the entrance-wall a statue of Æsculapius. Right wall: *Antinous (head new), found at Ostia. Wall of egress: child's sarcophagus with scenes of pugilism. In the window several handsome feet of tables. — IV. ROOM: on the entrance-wall, *Medea with the daughters of Peleus, a

Greek relief. On the board above (numbered 762) a beautiful small head of a female satyr. Statue of Germanicus. Right wall: *statue of Mars. Wall of egress: copy of the reposing satyr of Praxiteles. On a cippus: *bust of the youthful Tiberius. In the first window: basis of a column from the Basilica Julia. In the centre a beautiful basin of lumachella (a kind of shell-marble).

We now cross the passage to the —

V. Room. Right wall: Roman portrait-bust; statue of Pan; a Muse; statue of nymph; cinerary urn with representation of a cock-fight. In the centre: sacrifice of Mithras (found near the Scala Santa); stag of hasalt; a cow. — VI. Room: collection of sculptures from Cervetri, the ancient Cære, probably found among the ruins of a theatre. Entrance wall: left, circular altar with Pan and two dancing Horae; on it, a colossal portrait-head (perhaps Augustus); right, statue of an emperor, head new. Right wall: draped statue; colossal sitting figures of Tiberius and Claudius, between them the younger Agrippina; toga statue (perhaps the elder Drusus). Wall of egress: statue of an emperor; bust of Caligula. In front of it: relief with representation of the deities of three Etruscan cities (Vetulonia, Volci, Tarquinii). On the pillar between the windows: female portrait-statue (perhaps Drusilla). In the centre, two sleeping Silens (from a fountain); altar with representation of sacrifice. — VII. Room. On the right: * dancing Satyr, found near S. Lucia in Selce, possibly from a group by Myron: Marsyas endeavouring to pick up the flutes thrown away by Athene, and staggering backwards on the appearance of the goddess (p. xxxi). By the door: (r.) head of Paris (?); (l.) barbarian monarch. Left wall: Apollo. Opposite the entrance: **Sophocles, one of the most beautiful ancient portrait-statues in existence, found at Terracina in 1838. The desire to exhibit this statue in an appropriate locality contributed in a great measure to the foundation of the Lateran museum. — VIII. Room: Entrance-wall: left, relief of a poet, with masks, and a Muse; right, sarcophagus with the Calydonian hunt; above it small head of a sleeping nymph. Left wall: Meleager slain by Apollo. In the centre: *statue of Poseidon, found at Porto. — IX. Room, containing numerous architectural fragments brought to light by the excavations in the Forum and the Via Appia. Entrance-wall: sarcophagus-relief with masked Cupids bearing garlands. Wall of egress, to the left by the door: small head of Victory. In the centre: triangular ara with Bacchanalian dances. — X. Room: chiefly sculptures from the tombs of the Haterii, on the Via Labicana near Centocelle, found in 1848. Entrance-wall: male and female portrait-busts; between them relief of a large tomb, with powerful lifting-machine adjacent. Right wall: relief of the laying out of a dead woman, surrounded by mourners. Wall of egress: relief with representation of Roman buildings, among which the Colosseum is distinguishable. Above it a relief with Mercury (broken), Ceres, Pluto, and Proserpine. In the centre: Cupid on a dolphin.

We next cross a second passage to the —

XI. Room. The sculptures are chiefly from the tombs on the Via Latina (p. 347). Entrance-wall: to the left sleeping nymph, from a fountain; to the right Bacchanalian sarcophagus; then statues of Liber and Libera. Right wall: several statues of the bearded Bacchus; sarcophagus with the Seasons; Ephesian Diana; sarcophagus with Adonis. Wall of egress: sarcophagus; Greek tomb-relief (farewell-scene). In the centre: large sarcophagus with triumphal procession of Bacchus. — XII. Room. Entrance-wall: (l.) youthful Hercules; r. *sarcophagus with the story of Orestes (death of Ægistheus, etc.). Right wall: large sarcophagus with Cupids bearing garlands. Then a head of Augustus. *Boy with a bunch of grapes. In the corner: statue of a Satyr. Wall of egress: *sarcophagus with the destruction of the Children of Niobe, found in the Vigna Lozzano Argoli in 1839. — XIII. Room. Entrance-wall: relief of a Titan fighting; *portrait statue of C. Cælius Saturninus (in Parian marble). Wall of egress: relief, Pylades supporting the exhausted Orestes. In the centre: oval sarcophagus of P. Cæcilius Vallianus, with the representation of a funeral-banquet. Then a three-sided *candelabrum-stand with Pluto, Neptune, and Persephone. — XIV. Room. Entrance-wall: (r.) a small group in relief, possibly Orpheus and Eurydice. Left wall: unfinished statue

of porphyry. Opposite the entrance: statue of a captive barbarian, unfinished, interesting on account of the marks of measurement made by the sculptor. Below, sarcophagus of L. Annius Octavius with representation of bread making; adjacent is the inscription: — *Evasi, effugi, Spes et Fortuna valete! Nil mihi vobiscum est, ludificate alios.* By the door of egress, casts of the statues of Sophocles (see above) and Æschines at Naples, interesting for comparison. — XV. Room and the following are devoted to the yield of the new excavations at Ostia. In the glass-cabinets under the windows are lamps, terracottas, fragments of glass, ivory-articles, etc. On the pillar, mosaic from a niche, with Silvanus; on each side fragments of slabs of terracotta. Wall of egress: right Sarcophagus with Tritons and Nereids. Then (l.) a *small female head, probably of a nymph; head of Alexander. Above, to the right by the door, head of Atthis. — XVI. Room. On the right, lead pipes from ancient aqueducts. Pictures from a tomb near Ostia with scenes from the lower regions. In the centre the statue of a Recumbent Atthis, found at Ostia in 1869, interesting on account of the traces of gilding on the hair and the crescent.

The Christian Museum and the Picture Gallery are established on the first floor of the palace. The principal entrance to them is on the farther side of the court, to the right. If this entrance is closed, we ring, as mentioned at p. 271, in the entrance passage, then, in the arcades to the right, ascend a staircase to the left, into the walls of which are built ancient Christian inscriptions, and knock at the door at the top (½ fr.). Compare also Plan.

The *Christian Museum was founded by Pius IX. and arranged by the *Padre Marchi* and the *Commendatore de Rossi*. We begin our description from the above mentioned principal entrance.

In the first hall a statue of Christ by *Sosnowsky*; in the wall three mosaics: that in the centre, Christ, Peter, and Paul from the lower church of St. Peter; the two others from the catacombs.

In the large Corridor of the Staircase a *collection of ancient Christian sarcophagi, chiefly of the 4th and 5th centuries, with representations from the Old and New Testament. On the right, by the end wall: two statues of the Good Shepherd; large sarcophagus with reliefs of the Creation, Miracle of the loaves, Raising of Lazarus, Adoration of the Magi, Daniel among the lions, Moses striking the rock for water, etc. On the staircase (l.) 1st sarcophagus, Miracle of Jonah; 2nd. Christ's entry into Jerusalem. At the top: (l.) 4th. The Good Shepherd among vines, with genii gathering grapes, in allusion to the parables of the New Testament. There are also: the Denial of Peter, the Healing of the lame man, and that of the blind man, the Sacrifice of Isaac, the Men in the fiery furnace; then, farther on, a mediæval canopy and an interesting sarcophagus with scenes from the Passion. Above, on the wall of the staircase, the manger and adoration of the Magi. Below, translation of Elijah. Above, on the end wall, *sitting statue of St. Hippolytus, upper part modern, from the catacombs near S. Lorenzo Fuori le Mura; on the chair a Greek inscription recording the saint's achievements and an Easter-table. The door on the left leads to the upper arcades, and the opposite door to the rooms with the collection of pictures, etc.

The posterior walls of the three open Arcades present a selection of *Ancient Christian Inscriptions*, systematically arranged by De Rossi, an invaluable aid to the student of Christian archæology. They are distributed according to arches thus: 1st-3rd. Elegies on martyrs, etc. of the age of Damasus I. (366-384); 4th-7th. Dated inscriptions (238-557); 8th, 9th. Inscriptions of doctrinal importance; 10th. Popes, presbyters, deacons; 11th, 12th. Other illustrious personages; 13th. Relations, friends, etc.; 14th-16th. Symbolic and other records; 17th and follg. Simple epitaphs from various catacombs.

The Collection of Pictures contains a few ancient mosaics,

several good pictures of Italian masters, and copies of pictures from the catacombs.

We first traverse Two Rooms containing copies of paintings from the catacombs of S. Calisto, SS. Nereo ed Achilleo, S. Pretestato, and others. — In the third room are some sadly injured frescoes of the 12th cent., transferred hither from S. Agnese Fuori le Mura. — Hence to the right we enter the picture gallery properly so called.

Room *a*. By the entrance-wall: ancient Mosaic, pavement of an unswept dining-room (asaroton), by *Heraclitus*, found on the Aventine in 1833. Above it, Stoning of Stephen, a cartoon by *Giulio Romano*. Left wall: Christ and Thomas, cartoon by *Camuccini*. Between the windows: Descent from the Cross, rough sketch in colours by *Dan. da Volterra* (the finished fresco is in S. Trinita de' Monti, p. 143). The door in the right wall leads into — Room *b*. Entrance-wall: *Cav. d'Arpino*, Annunciation. Right wall: *Lawrence*, George IV. of England. In the right corner is the door to a staircase ascending to the gallery of the adjoining saloon, on the floor of which is the extensive **Mosaic* with 28 pugilists, found in the Thermæ of Caracalla in 1824, bearing obvious indications of the decline of the art. — We retrace our steps, traverse Room *a*, and enter —

Room *c*. Entrance-wall: *Madonna with SS. Lawrence, John the Baptist, Peter, Francis, Antonius the Abbot, and Dominicus, by *Marco Palmezzano* of Forli, a pupil of Melozzo (1537). In the corner: Madonna with saints, by *C. Crivelli*, altar-piece of 1481. Left wall: **Benozzo Gozzoli*, St. Thomas receiving the girdle from the Virgin, with predella (erroneously attributed to *Fiesole*). Wall of egress: **Palmezzano*, Madonna with John the Bapt. and St. Jerome (1510). — Room *d*. Entrance-wall: *Van Dyck* (?), Portrait; *C. Crivelli*, Madonna (1482); Madonna, master unknown; *Sassoferrato*, Sixtus V. Left wall: two pieces of modern tapestry from the pictures of Fra Bartolommeo in the Quirinal. Wall of egress: Christ with the tribute-money. — Room *e*. Right wall: *Venet. School*, Entombment. Opposite the entrance: *And. del Sarto*, Holy Family. Left wall: *Cola della Matrice*, Assumption of the Virgin (1515). — Room *f*. Entrance-wall: *Cesare da Sesto* (?), Baptism of Christ. Left wall: *Luca Signorelli* (?), St. Agnes; *Fr. Francia*, Annunciation; *Luca Signorelli*, SS. Lawrence and Benedict. Wall of egress: *Fra Filippo Lippi*, Coronation of Mary. Window-wall: *St. Jerome, tempera-picture by *Giov. Santi*, Raphael's father. — Room *g*. On the left: *Antonio da Murano*, Altar-piece (1464). — Room *h*.: Large copy in oils of a fresco by *Domenichino*, the Martyrdom of St. Andrew, original in S. Gregorio (p. 260). — Room *i*.: Casts by *Pettrich* of Dresden representing scenes from the life of the N. American Indians.

On the 3rd floor of the palace is a *cast of Trajan's column, which the custodian of the Museo Profano shows if desired. (Visitors should go before 9 a. m., as the custodian is generally engaged at a later hour.)

Villa Massimo (Pl. II, 30; closed at present, see p. 118). Entrance in the Piazza di S. Giovanni in Laterano, see p. 267.

The grounds are neither very extensive nor interesting, and the antiquities are of little value; but the *Casino contains some valuable *Frescoes* from the great Italian poets, painted in 1821-28 by German artists.

The ante chamber contains a few mediocre ancient statues, and cabinets with beautiful carving (Renaissance). The Central Room is adorned with scenes from Ariosto by *Schnorr*, 1827. Ceiling-painting: Nuptials of Ruggiero and Bradamante and celebration of victory. Entrance-wall: the Emperor Charles hastens to protect Paris against Agramant. In the lunette above: Archangel Michael, l. victorious combat of Rinaldo, r. Roland's contest with Agramant. Left wall: to the left, The sorceress Melissa

causes Bradamante to behold her posterity; to the right, Baptism of Ruggiero. In the lunette above: Melissa triumphing, beside her the magician Atlas, Ruggiero's foster-father, and Alcina, l. Marfisa, r. Bradamante. Right wall: Angelica and Medoro. In the foreground: Roland on the left, sad and mournful, on the right in a state of frenzy. In the lunette above: St. John with Astolph, who brings back from the moon Roland's lost reason, l. Bradamante, r. Zerbino. Window-wall, between the windows: Saracen heroes. (Beautiful view from the flower-garden.) Above, l.: Dudo conquers the Saracens by sea, r. conquest of Biserta. — The ROOM ON THE RIGHT contains scenes from DANTE. Pictures on the walls by *Koch*. Entrance-wall: Dante threatened by a lion, leopard, and she-wolf, finds Virgil his guide; r. Tartarus, with Minos, the judge of the infernal regions, surrounded by the damned. Opposite the entrance: Gate of purgatory, guarded by an angel. In the foreground: Boat with souls about to do penance, conducted by an angel. On the window-wall: Purgatory with those undergoing penance for the seven mortal sins. On the ceiling: Representations from Paradise by *Ph. Veit*. — ROOM ON THE LEFT with pictures from TASSO by *Overbeck* and *Führich*. Ceiling-painting: Jerusalem delivered. Window-wall: Call of Godfrey de Bouillon by the archangel Gabriel. Above: Sofronia and Olindo at the stake, delivered by Clorinda. Opposite the entrance: Godfrey chosen as commander; construction of machines for the siege of Jerusalem; Pierre of Amiens encourages the warriors. On the extreme right the portraits of Prince Massimo and the artist (Overbeck) are introduced. Above: Erminia coming to the shepherds, all these by *Overbeck*. Left wall: r. Meeting of Rinaldo and Armida. In the centre: Tancred in the enchanted wood, these two last by *Führich*; l. Death of Gildippe and Odoardo. Above: Rinaldo and Armida on the enchanted island. Entrance-wall: Godfrey de Bouillon at the Holy Sepulchre. Above: Baptism of Clorinda by Tancred, her death. The Predelle, in grisaille, which run beneath the pictures, also represent scenes from 'Jerusalem Delivered'.

Villa Wolkonsky (Pl. II, 33; admission, see p. 119). The street to the left by the building adjoining the Scala Santa, pursuing a straight direction beyond the 3rd arch of the aqueduct, leads to the entrance-gate (1/2 fr.). The tastefully laid out grounds are intersected by the Aqua Claudia, in and near which are placed various antique fragments. Several Roman tombs of the early period of the empire have lately been excavated here. Fine view of the Campagna and mountains, especially towards sunset, from the roof of the small casino (fee 1/2 fr.).

V. Quarters of the City on the Right Bank.

On the right bank of the Tiber are situated two distinct quarters: towards the N. the *Borgo*, or that of the Vatican; and farther S., *Trastevere*. They are connected by means of the *Longara* street.

The Borgo.

The *Vatican Hill* (206 ft.), with the plain lying beyond it, which is notorious for its malaria, was never reckoned as part of the city in ancient times, and was not enclosed within Aurelian's wall. It was once covered with the gardens of the emperors. CALIGULA constructed a *Circus* here and embellished it with a large obelisk. This circus was the scene of the races instituted by *Nero* and of his revolting cruelties to unoffending Christians in the year 65. ('Pereuntibus addita ludibria, ut ferarum tergis contecti laniatu canum interirent, aut crucibus adfixi, aut flammandi,

atque ubi deficisset dies, in usum nocturni luminis urerentur.' *Tacitus*, XIV, 44.) On the ruins of the ancient walls thus hallowed by the first great martyrdoms at Rome sprang up the *Church of St. Peter*, in the immediate neighbourhood of which paganism maintained its footing with greater obstinacy than in any other part of the city. Not far from the church was situated a highly revered shrine of Mithras, the god of the sun, the monuments in whose honour are proved by inscriptions to extend down to the year 390. Another circumstance which tended to shape the future of this part of the city was the erection by HADRIAN of his gigantic *Tomb* on the bank of the river. This monument was afterwards converted into a tête-de-pont, but at what date is uncertain. In 537 it effectually repelled the attacks of the Goths, and since that period it has constituted the citadel of Rome, commonly called the Castle of S. Angelo, on the possession of which the mastery over the city has always depended. Around the Church of St. Peter sprang up a number of chapels, churches, monasteries, and hospitals, and in the pontificate of SYMMACHUS (496-514) a papal palace also. Foreign pilgrims soon began to establish settlements here, named *scholae*, or *borghi*, of which in the 8th cent. four are mentioned in history, viz. those of the Saxons (i.e. English), the Frisians, the Lombards, and the Franks, who in time of war formed separate companies of soldiers. In order to protect the whole of this region against the predatory incursions of the Saracens, LEO IV. surrounded it, in 848-52, with a wall 40 ft. in height, and thus became the founder of the *Civitas Leonina* named after him. This quarter of the city was repeatedly destroyed during the conflicts of the middle ages, as on the occasion of the retreat of Henry V. before Robert Guiscard in 1084, and when the Castle of S. Angelo was destroyed by the Romans in 1379. A new era in the history of the Borgo began with the return of the popes from Avignon; streets gradually sprang up; and the walls were considerably extended. EUGENE IV. and SIXTUS IV. were particularly active in developing the Borgo, and it attained the height of its prosperity in the pontificate of JULIUS II. and LEO X. at the beginning of the 16th century. The papal court, however, was unable permanently to attract the business of the city to its neighbourhood, and a sparse and poor population, engaged in the humbler branches of trade, now lives beneath the shadow of the most famous church and the most imposing palace in Christendom. Down to the pontificate of SIXTUS V. the Borgo belonged to the popes, and lay without the bounds of the municipal jurisdiction; but that pope incorporated it with the city as a '7th Rione', and in the plebiscite of 2nd Oct. 1870 the inhabitants of the Borgo declared their desire that it should continue to form an integral part of Rome.

The bridge which crosses the river highest up is the **Ponte S. Angelo** (Pl. I, 10), consisting of five arches, but originally of seven, one next the land on each side being now built up. It was erected by Hadrian in order to connect his tomb with the city in A.D. 136, and named after him *Pons Ælius*. At the S. end of the bridge, on the site of two old chapels, Clement VII. erected statues of Peter by *Lorenzetto*, and Paul by *Paolo Romano*. The ten colossal statues of angels, formerly much admired, were executed from *Bernini's* designs in 1688, and testify to the low ebb of plastic taste at that period. One angel (fourth on the right, with the cross) is erroneously ascribed to Bernini himself; two executed by him for this bridge are now in S. Andrea delle Fratte (p. 145). The bridge commands a pleasing view of the Pincio with the Villa Medici.

From the bridge to St. Peter's is a walk of 8 min. — The bridge leads direct to the **Castello S. Angelo** (Pl. I, 10), which was originally the tomb erected by Hadrian for himself and his successors

(Moles Hadriani), after the example of the mausoleum of Augustus, the tomb of Cæcilia Metella, etc. It was completed in 140 by Antoninus Pius. On a substruction, 114 yds. square, now concealed by rubbish, arose a cylinder of travertine, 80 yds. in diameter, encrusted with marble, of which covering no trace now remains. Around the margin of the top of the cylinder stood numerous statues in marble. The cylinder was probably surmounted by another of smaller dimensions, on which a colossal statue of Hadrian was placed. The head in the Sala Rotonda of the Vatican is supposed to have belonged to this statue. According to others the pine-apple mentioned at p. 308 formed the culminating-point of the structure. The total height was about 165 ft. From Hadrian to Septimius Severus, and perhaps down to a later period, all the emperors and their families were interred here. When the Goths under Vitiges besieged Rome in 537, the tomb was converted into a fortress, and the statues on the summit were hurled down on the besiegers. At the end of the same century, Gregory the Great, while conducting a procession to pray for the cessation of the plague then raging, 'beheld the Archangel Michael sheathing his sword' above the Castello S. Angelo, in commemoration of which Boniface IV. erected the chapel of *S. Angelo inter Nubes* on the summit. This was afterwards replaced by the marble statue of an angel by *Montelupo*, and in 1740 by the present bronze statue by *Verschaffelt*. From 923 onwards the edifice was always used by the party in power as a stronghold for the purpose of maintaining their sway over the citizens. In 1379 it was almost entirely destroyed by the Romans. From the time of Boniface IX. downwards the castle was in possession of the popes, and in 1527 Clement VII. sustained a terrible siege here, on which occasion Benvenuto Cellini asserted he had thence shot the Connétable de Bourbon. The outworks were constructed by Urban V., and about 1500 the covered passage leading from the Vatican to the castle was added. In 1822 the interior was freed from rubbish. The fort was newly fortified by Pius IX. Permission to visit it must be obtained at the office of the commandant, Via del Burrò 147, 2nd floor. A sergeant acts as guide ($^1/_2$-1 fr., but more for a party). The entrance is to the right of the sentinel's post.

The ancient entrance is seen in the court, opposite the bridge. A passage gradually ascended thence, winding round the walls in the interior, and then diverging from them to the Tomb Chamber in the centre, which is now reached partly by other approaches. This was the last resting-place of Hadrian and his family, and still contains the four niches for the reception of the urns. These are now empty; but a sarcophagus of porphyry, the lid of which is now used as a font in St. Peter's, is said to have been found here. The visitor is also shown several gloomy dungeons in which Beatrice Cenci, Cellini, Cagliostro, and others are said to have been incarcerated; former apartments of the popes; and a saloon with frescoes by Raphael's pupil *Perino del Vaga*. The view from the summit is remarkably fine, especially of St. Peter's. It is here that the Girandola (p. 116) takes place.

The Castle of S. Angelo is adjoined by the Piazza del Plebiscito,

formerly the Piazza Pia, whence four streets diverge to the W.: in the centre, on both sides of the fountain, which like the two adjacent façades was erected by Pius IX., are the streets called the *Borgo Vecchio* (l.) and *Borgo Nuovo* (r.); to the left, by the river, the *Borgo S. Spirito;* to the right is the *Borgo S. Angelo*. To the N., between the latter and the city-wall, lies a dirty quarter consisting of mean houses.

The ordinary route to the Vatican is by the Borgo Nuovo. To the right in this street is the church of *S. Maria Traspontina* (Pl. I, 7. 5), erected in 1566. Farther on, to the right, in the small Piazza Scossa Cavalli, is the handsome ***Palazzo Giraud** (Pl. 4), now *Torlonia*, the property of Prince Torlonia, erected in 1506 by *Bramante* for Card. Adriano da Corneto; the poor portal dates from the 18th cent. In an adjacent building are several valuable antiquities, including the so-called Vesta Giustiniani; visitors not admitted. — Near it is the insignificant church of *S. Giacomo* (Pl. 7). In the centre of the piazza is a small fountain.

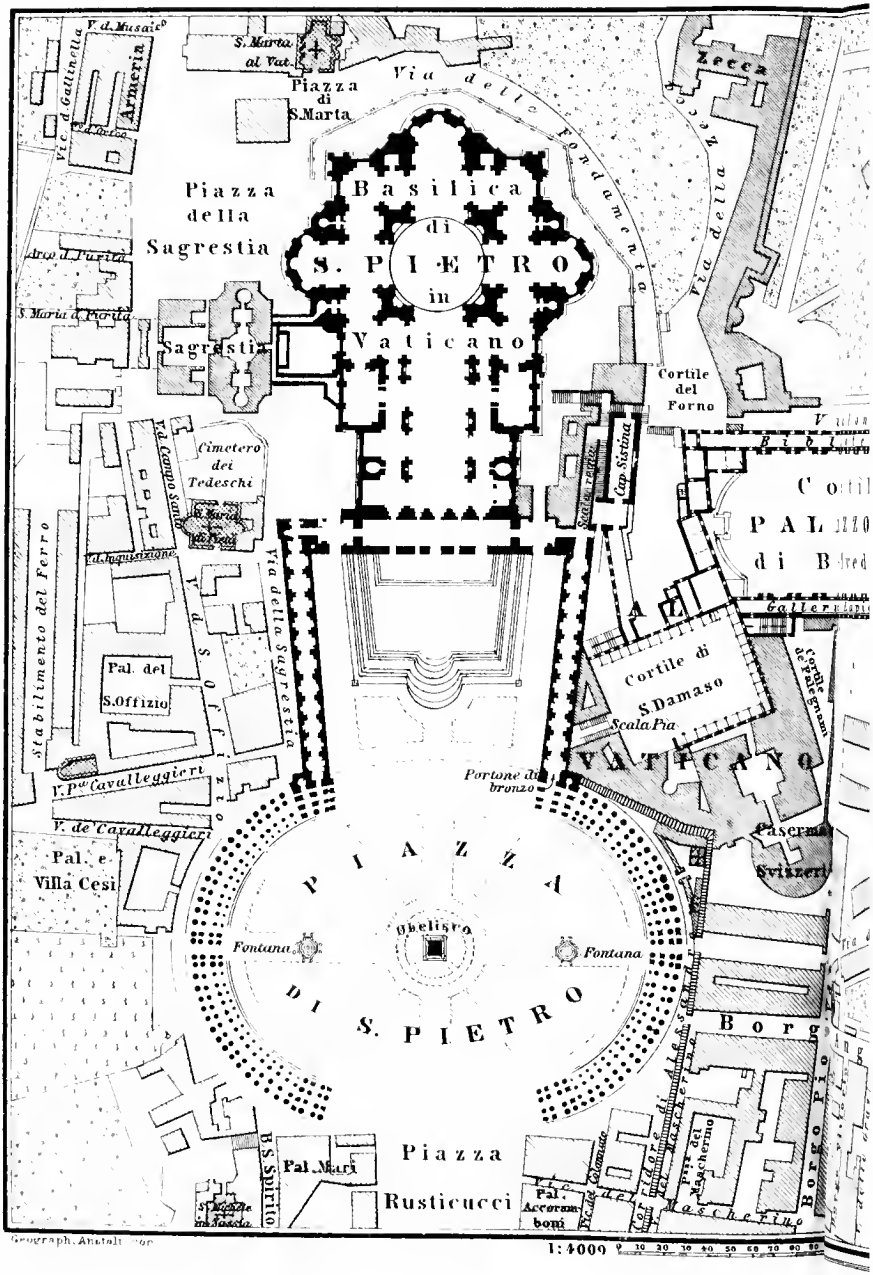
On the right in the Borgo Nuovo, farther on, is the *Pal. Ricciardi*, erected for Giacomo da Brescia, the physician of Leo X., from a design attributed to Bald. Peruzzi. Proceeding hence in a straight direction, we reach the Piazza Rusticucci, 288 yds. in length, which forms a kind of entrance-court to St. Peter's. Raphael's house, which stood on the right side, near the *Pal. Accoramboni* (Pl. 2), was removed when the piazza was enlarged.

The Borgo S. Spirito, issuing from the Piazza del Plebiscito (or Pia), terminates under the colonnades of the piazza of St. Peter. To the left in this street, by the river, is the spacious *Ospedale di S. Spirito* (Pl. I, 7), established by Innocent III., and embracing a hospital, a lunatic-asylum, a foundling-institution (shown 2-4 p. m.; permesso obtained at the office of the administration, or in the library), an establishment for the reception of girls, a refuge for the aged and infirm, and a valuable medical library (open 8-12 o'clock). The three departments first mentioned can accommodate 1000, 500, and 3000 persons respectively. The Military Hospital is on the opposite side of the street. The 'borgo', or settlement, of the English was once situated here.

Farther on, to the left, is the church of *S. Spirito in Sassia* (Pl. 12), erected by Antonio da S. Gallo under Paul III., and the façade by Mascherino under Sixtus V. It belongs to the adjoining hospital and contains nothing noteworthy, except a bronze ciborium attributed to Palladio over the high-altar.

We next observe on the left, at the end of a side-street, the *Porta S. Spirito*, from which the Via della Longara leads to Trastevere (see p. 320).

A short distance from the colonnades, on the right, is *S. Lorenzo in Piscibus* (Pl. 10), a church of ancient origin, but rebuilt in 1659; on the left is the small church of *S. Michele in Sassia*, formerly



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S. Marta al Vat.
Piazza di S. Marta
Via delle Fondamenta
Zecca
Via della Zecca
Vic. d. Gallinella
Armeria
Piazza della Sagrestia
Basilica di S. PIETRO in Vaticano
Arco d. Purità
S. Maria d. Purità
Sagrestia
Cortile del Forno
Cimetero dei Tedeschi
V. d. Campo Santo
Cap. Sistina
Scala regia
Cortile di S. Damaso
Scala Pia
Stabilimento del Ferro
Via della Sagrestia
V. d. S. Offizio
Pal. del S. Offizio
V. Pa Cavalleggieri
V. de' Cavalleggieri
Portone di bronzo
Pal. e Villa Cesi
PIAZZA DI S. PIETRO
Obelisco
Fontana
Fontana
Caserma Svizzeri
Borgo
Borgo Pio
Piazza Rusticucci
Pal. Mari
B. S. Spirito
Pal. Accoramboni
Pic. del Colonnato
Corridore di Alessandro
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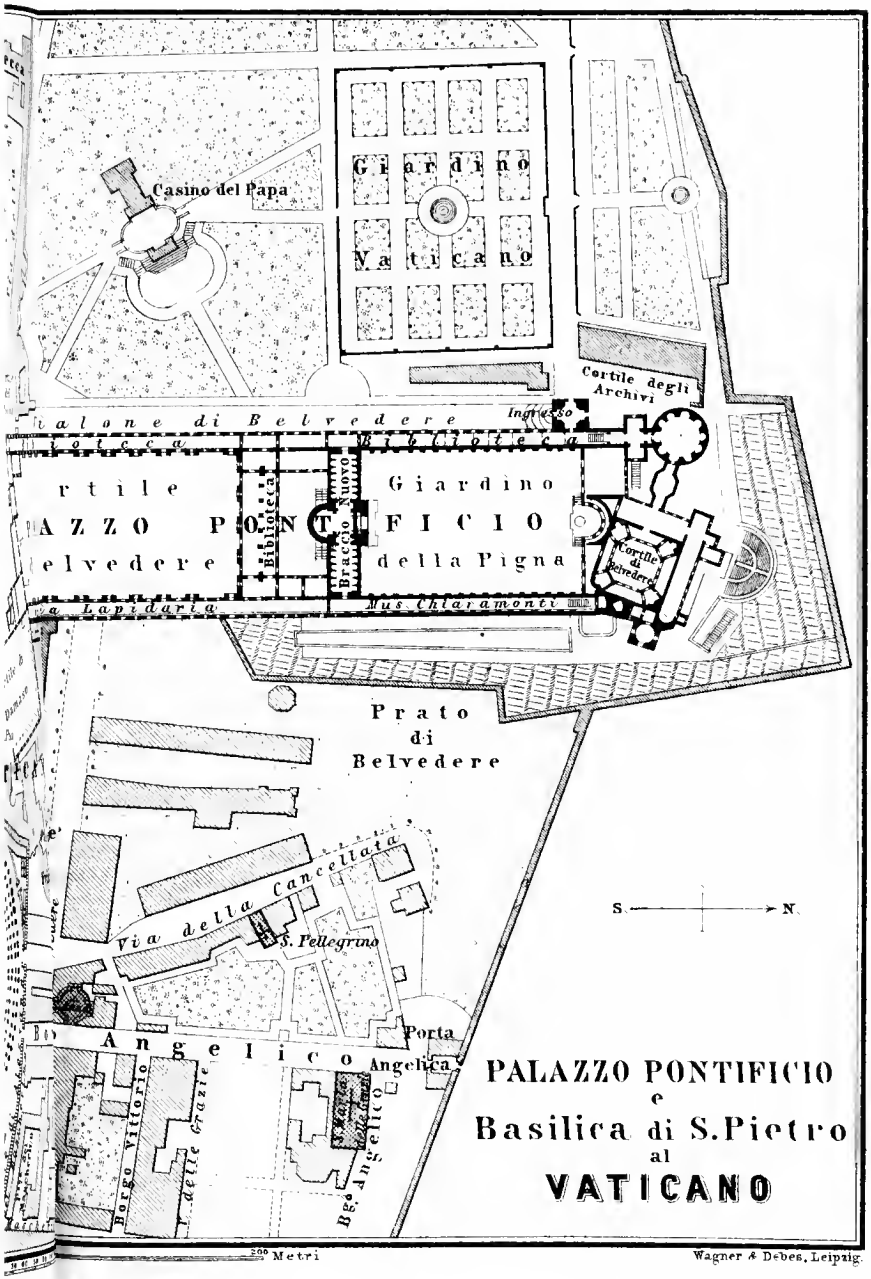
Casino del Papa
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Braccio Nuovo
Giardino
della Pigna
Cortile di Belvedere
a Lapidaria
Mus. Chiaramonti
Prato
di
Belvedere
Via della Cancellata
S. Pellegrino
Angelico
Porta
Angelica
Borgo Vittorio
V. delle Grazie
Bgo Angelico
S. N.
PALAZZO PONTIFICIO
e
Basilica di S. Pietro
al
VATICANO
200 Metri
Wagner & Debes, Leipzig.

the church of the Frisians, rebuilt in the last century, where the artist Raphael Mengs is interred.

The **Piazza di S. Pietro is a square with an elliptical space in front, enclosed by the imposing colonnades of *Bernini*. Its length as far as the portico of the church is 370 yds., and its greatest breadth 260 yds. Each of the colonnades, which were erected in 1667, contains four series of columns of the Doric order. Three covered passages, the central of which has space for two carriages abreast, are formed by 284 columns and 88 buttresses. On the roofs are placed 162 statues of saints in Bernini's style. The cost of the construction amounted to 850,000 scudi; the pavement, laid down under Benedict XIII., alone cost 88,000 scudi. The effect is very imposing, and the piazza forms an appropriate adjunct to the largest church in the world.

The great *Obelisk* in the centre of the piazza, which is destitute of hieroglyphics, was brought from Heliopolis to Rome by Caligula and placed in the Vatican Circus, and is the only monument of the kind which has never been overthrown.

Under Sixtus V. in 1586 this huge monument, estimated by Fontana to weigh about 500 tons, was removed by means of rollers from its original position, and on 10th Sept. erected under the superintendence of *Domenico Fontana* on its present site. Representations of this extremely difficult undertaking are frequently seen. It is related that Fontana in the construction of his machines had omitted to make allowance for the tension of the ropes produced by the enormous weight, and that at the most critical moment, although the bystanders were prohibited under pain of death from shouting, one of the 800 workmen, the sailor Bresca di S. Remo, exclaimed: 'Acqua alle funi!' (water on the ropes), thus solving the difficulty. As a reward, his relations (of Bordighera near S. Remo) were granted the privilege of providing the palm-branches on Palm Sunday for St. Peter's.

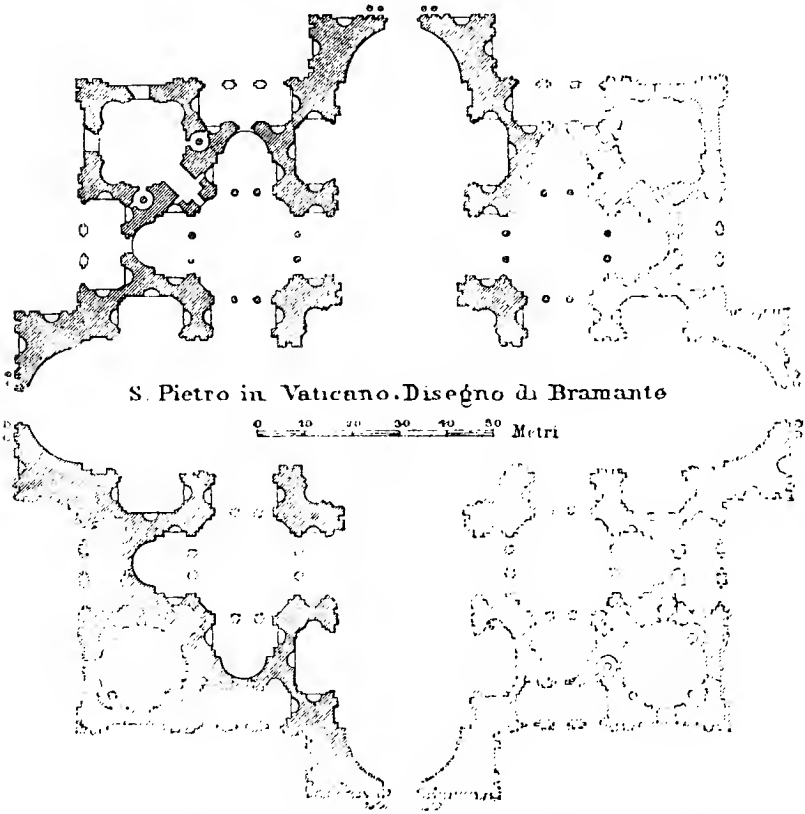
On the pavement round the obelisk is placed an indicator of the points of the compass. At the sides are two handsome **Fountains*, 45 ft. in height, the one next the Vatican erected by Maderna, the other under Innocent XI. On each side, between the obelisk and the fountains, is a round slab of stone indicating the centres of the radii of the colonnades, each series of which appears thence as one. At the sides of the steps leading to the portico of St. Peter's, formerly stood the statues of SS. Peter and Paul which are now at the entrance to the Sacristy (p. 286), and were replaced under Pius IX. by works of De Fabris and Tadolini.

To the right, at the end of the colonnades, is the entrance to the *Vatican*, called Portone di Bronzo, where the Swiss guard is stationed (comp. p. 118).

**S. Pietro in Vaticano.

The **Church of St. Peter,** like S. Giovanni in Laterano, S. Paolo, S. Croce, S. Agnese, and S. Lorenzo, is said to have been founded by the Emp. *Constantine* on the request of Pope *Silvester I.* It was erected in the form of a basilica with nave, double aisles, and tran-

sept, on the site of the circus of Nero, where St. Peter is said to have suffered martyrdom, and contained the brazen sarcophagus of the apostle. The church was approached by an entrance-court with smaller churches, chapels, and monasteries. The interior was



S. Pietro in Vaticano. Disegno di Bramante

sumptuously decorated with gold, mosaics, and marble. At Christmas, in the year 800, Charlemagne received here the Roman imperial crown from the hands of Leo III., and numerous emperors and popes were subsequently crowned here.

In the course of time the edifice had at length become so damaged that *Nicholas V.* determined on its reconstruction, and in 1450 began the posterior tribune, from the design of the Florentine *Bernardino Rossellini*. According to this, the church was to have the form of a Latin cross (i. e. with one arm longer than the others), and the choir was to be rounded internally, and to form half of a

hexagon externally. The proportions were so adjusted that the choir and the transept completely enclosed the corresponding parts of the old church. The walls had risen to a height of 4-5 ft. only when it was interrupted by the death of the pope.

The work was not resumed till 50 years later, when a new impulse was given to the undertaking by the idea of *Julius II.* to erect a monument to himself during his own lifetime (p. 186), for which, as there was no sufficient room in the church, it was proposed to add a chapel. For this proposal was next substituted another, that the church itself should be altered, and that the beginning of Rossellini's building should be utilised; but this last suggestion was afterwards abandoned as being likely to interfere with the independence of the work, and it was at length resolved to erect an entirely new edifice. The tradition, that Julius II. had invited numbers of architects, including *Giuliano da Sangallo*, to submit designs, and that BRAMANTE was the successful competitor, is probably true. The numbers of sketches and designs preserved in the collection of drawings in the Uffizi at Florence testify to the enthusiasm and zeal with which the various masters entered into the lists, and particularly to the assiduity with which Bramante revised, corrected, and perfected his designs. His aim seems to have been to crown a substruction like the Basilica of Constantine with a superstruction like the Pantheon. He intended the new church to be in the form of a Greek cross covered with gigantic domes, with rounded choir and transept, and an aisle adjoining each of the dome pillars and terminating in smaller cupolas at the corners, while the entrances were to be in the axes of these aisles, opening outwards in the form of tunnel-vaulted porches. The foundation-stone was laid on 18th April, 1506, in the presence of 35 cardinals, under the choir-pillar of St. Veronica (No. 4 on the plan, p. 282).

This plan, which had the merit of majestic simplicity, was, it is well known, not adhered to. The year preceding Bramante's death (d. 1514), *Giuliano da Sangallo*, and with him *Raphael* and *Fra Giocondo da Veronu* were entrusted with the superintendence of the work. The great age of the first and the third, and the early death of Raphael (d. 1520), were unfavourable to the work, and the original plan was much altered, the masters being divided between the Greek and Latin form of cross. The next directors of the work were *Antonio da Sangallo* (appointed in 1517), *Baldassare Peruzzi* of Siena (1520), and MICHAEL ANGELO (1546), who distinguished himself by rejecting the innovations of Antonio da Sangallo, and rescuing Bramante's ground-plan. He strengthened the pillars of the dome, simplified the form of the aisles, and planned a porch borne by ten columns, and terminating in a pediment, but this last part of his design was afterwards abandoned. Michael Angelo was most fortunate with his construction of the dome. He

completed the drum of the dome, and left behind him drawings and models for the completion of the work up to the lantern, a task which was executed by *Giacomo della Porta* and *Carlo Fontana*. Notwithstanding the vastness of its dimensions, the dome presents a marvellously airy and symmetrical appearance.

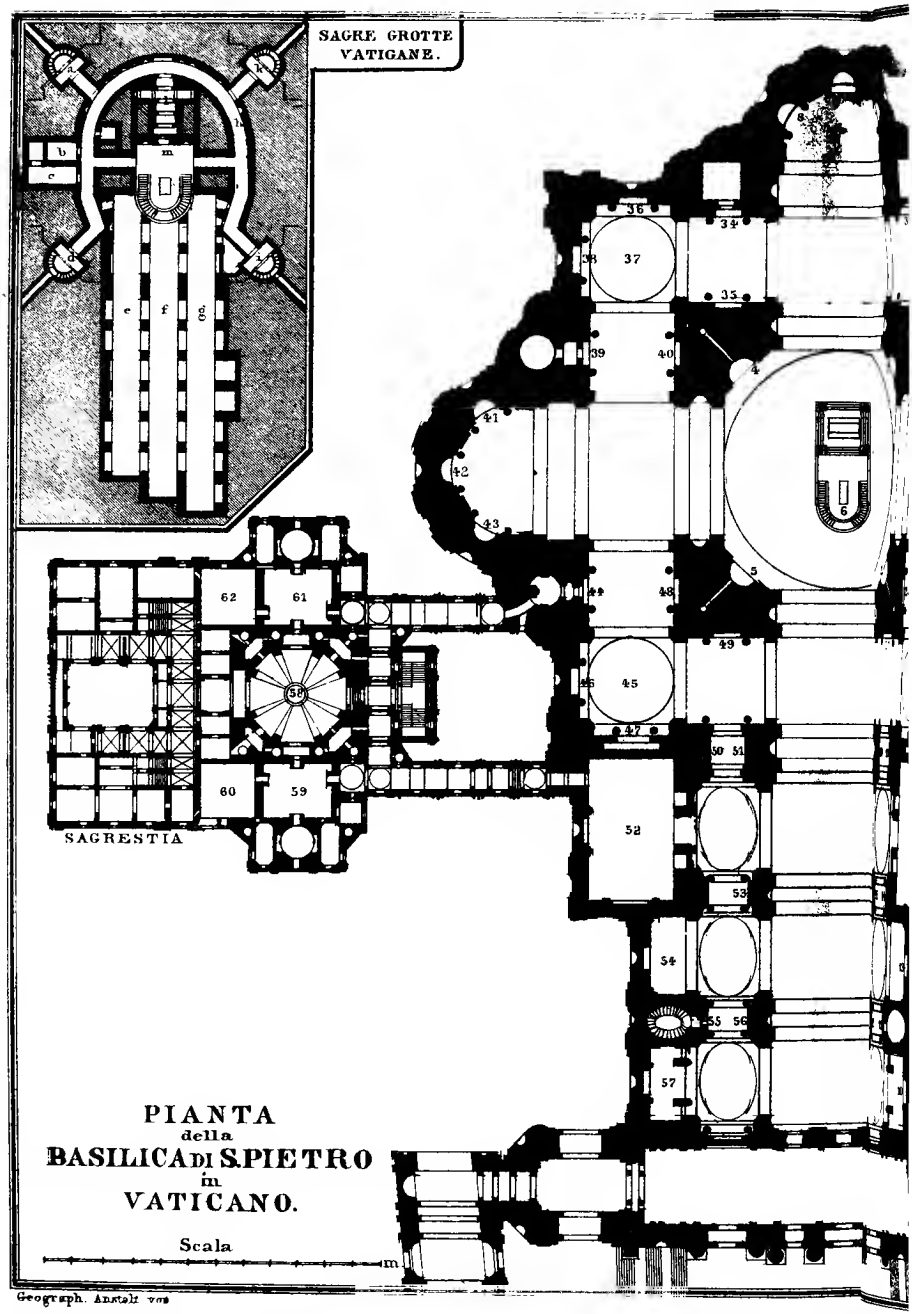
After the death of Michael Angelo (d. 1564) the building of the church was continued by *Vignola*, *Pirro Ligorio*, and the already mentioned *Giacomo della Porta*. In 1606 the church was completed with the exception of the façade, when *Paul V.* introduced an unfortunate alteration. Contrary to the plan of Bramante and Michael Angelo, he caused the nave to be lengthened, and the present weak and unsuitable façade to be erected by *Carlo Maderna*. Lastly *Bernini* (after 1626) finished the building in a most unsuitable way. He designed two campanili to be erected on each side of the church, but the only one which was built had to be removed owing to the insecurity of the foundation. The effect was afterwards enhanced by the double colonnades erected in front, also by Bernini, in the pontificate of Alexander VII.

The new church was consecrated by Pope Urban VIII., on 18th Nov. 1626, on the 1300th anniversary of the day on which St. Silvester is said to have consecrated the original edifice. The interior was filled by Bernini with the sculptures of his contemporaries, the buttresses covered with marble of different colours, and niches, which destroyed the massive effect, were formed in the principal pillars. By the end of the 17th cent. the cost of building St. Peter's had amounted to upwards of 47 million scudi (nearly 10 million pounds sterling), and the present expense of its maintenance is about 7500 pounds per annum. The new sacristy, erected by Pius VI., cost 960,000 sc. (about 180,000 pounds).

The result of these various vicissitudes is that St. Peter's is the largest and most imposing, although not the most beautiful church in the world; its area is 26,163 sq. yds., while that of the cathedral at Milan is 14,501, St. Paul's at London 13,429. and St. Sophia at Constantinople 11,891 sq. yds.

The measurements are variously stated by different authorities, but the following are approximately accurate. Length of the interior 205 yds., or including the walls 213 yds.; length of St. Paul's in London 170 yds.; cathedral at Florence 163 yds.; cathedral at Milan 148 yds.; S. Paolo Fuori le Mura 139 yds.; St. Sophia at Constantinople 118 yds. — According to the measurements of Carlo Fontana, the total length of St. Peter's, including the portico, is 232 yds.; height of nave 150 ft.; breadth of nave in front 29 yds., and at the back, behind the tribune 26 yds.; length of transept inside 150 yds. — The Dome, from the pavement to the summit of the lantern, is 403 ft. in height, to the summit of the cross 435 ft.; its diameter is 138 ft., or about 5 ft. less than that of the Pantheon. The church contains 29 altars, in addition to the high-altar, and 148 columns.

The FAÇADE, with 8 columns, 4 pilasters, and 6 semi-pilasters of the Corinthian order, is 123 yds. long, and 165 ft. in height. It is surmounted by a balustrade with statues of the Saviour and


SAGRE GROTTE VATIGANE.
SAGRESTIA
PIANTA
della
BASILICA DI S. PIETRO
in
VATICANO.
Scala
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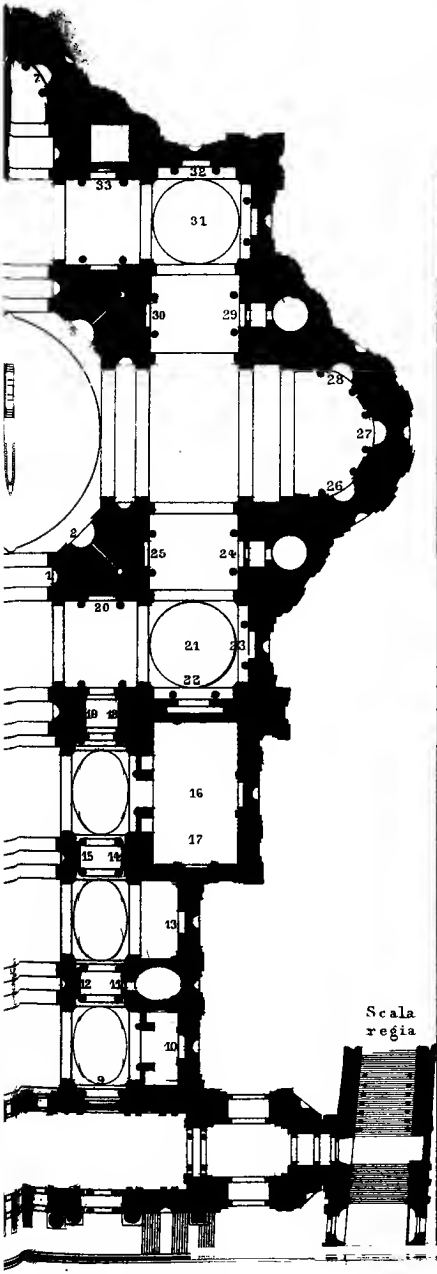


Spiegazione de' numeri.

1. Statua di S. Pietro
2. ——— di S. Longino
3. ——— di S. Elena
4. ——— di S. Veronica
5. ——— di S Andrea
6. ——— di Pio VI.
7. Sepolcro di Urbano VIII.
8. ——— Paolo III.
9. Musaico (S. Pietro)
10. La Pietà del Michelangelo
11. Monumento di Leone XII.
12. ——— di Maria Cristina di Svezia
13. Martirio di S. Sebastiano (Domenichino)
14. Sepolcro d'Innocenzo XII.
15. ——— della contessa Matilda
16. Cappella del Sagramento
17. Sepolcro di Sisto IV.
18. ——— di Gregorio XIII.
19. ——— di Gregorio XIV.
20. Comunione di S. Girolamo (Domenichino).
21. Cappella Gregoriana
22. Sepolcro di Gregorio XVI.
23. Madonna del Soccorso
24. Sepolcro di Benedetto XIV.
25. Messa di S. Basilio (Subleyras)
26. Quadro di Caroselli
27. ——— di Valentin
28. ——— di Poussin
29. Monumento di Clemente XIII.
30. Altare della Naricella
31. Cappella di S. Michele Arcangelo
32. Sepoltura di S. Petronilla (Guercino)
33. Sepolcro di Clemente X.
34. ——— di Alessandro VIII.
35. S. Pietro guarisce il paralitico (Mancini)
36. Altare di S. Leone Magno
37. Cappella della Colonna
38. Sarcofago di Leone II, III e IV.
39. Monumento di Alessandro VII.
40. Caduta di Simone Mago (Vanni)
41. S. Tommaso (Camaccini)
42. Sepolcro di Palestrina
43. S. Francesco (Domenichino)
44. Porta alla sagrestia
45. Cappella Clementina
46. Tomba di S. Gregorio Magno
47. Sepolcro di Pio VII.
48. Morte di Anania e Zaffira (Roncalli).
49. Trasfigurazione di Raffaello (musaico)
50. Sepolcro di Leone XI.
51. ——— d'Innocenzo XI.
52. Cappella del Coro
53. Sepolcro d'Innocenzo VIII.
54. Cappella della Presentazione
55. Monumento di Maria Clementina Sobieski.
56. Tomba della famiglia Stuarda
57. Cappella del fonte battesimale
58. Sagrestia comune
59. ——— dei canonici
60. Stanza capitolare
61. Sagrestia de' beneficiati
62. Tesoro della chiesa

Wagner & Debes, Leipzig

apostles, 19 ft. in height. The inscription records that it was erected by Paul V. (Borghese) in 1612. Over the central of the five entrances is the Loggia in which the new pope used to be crowned, and whence he imparted his benediction at Easter to the concourse assembled in the piazza (discontinued since the Italian occupation, comp. p. 114).

The PORTICO, the ceiling of which is magnificently decorated in stucco, is 78 yds. in length, 14½ in width, and 66 ft. in height. At the ends are equestrian statues: on the right, Constantine the Great by *Bernini*, on the left, Charlemagne by *Cornacchini*. At the entrances are antique columns of pavonazzetto and African marble.

Over the interior of the central external entrance is *St. Peter on the sea, termed '*La Navicella*', a mosaic after *Giotto*, formerly in the entrance-court of the earlier church, unfortunately considerably altered by *Marcello Provenzale* and *Fr. Berretta*. A copy of the original is preserved in S. Maria della Concezione in the Piazza Barberini (p. 164). — Of the five doors of the church that on the extreme right is called the PORTA SANTA, indicated by a cross, and is only opened in the years of jubilee (every 25 years; but the last celebration was in 1825). The great CENTRAL ENTRANCE is closed by the brazen doors which Eugene IV. caused to be executed in 1447 by *Ant. Filarete* and *Sim. Donatello* after the model of those of S. Giovanni at Florence. The Christian subjects represented on them contrast strangely with those on the surrounding arabesques, such as Phrixus and Hella on the ram, Europa on the bull, Ganymede carried off by the eagle, etc. — The portico unfortunately detracts greatly from the effect of the whole, and, even when the spectator is at some distance off, it conceals a considerable part of the cylinder of the dome. The effect which Michael Angelo intended the dome itself to produce cannot be appreciated except from a considerable distance.

While the exterior of St. Peter's is open to criticism, it cannot be denied that the **INTERIOR, notwithstanding the meretricious enrichments with which it is disfigured, is overwhelmingly impressive, and the effect is produced not so much by the vastness of its dimensions, as by the harmony and symmetry of its proportions. The finest features, such as the great breadth of the three arms of the cross, the four great dome pillars, the arcades below the dome, and the diameter of the latter, are all due to *Bramante*, to whom the coffering of the tunnel-vaulting must also be ascribed.

Interior. On the pavement of the NAVE, close to the central door, is a round slab of porphyry on which the emperors were formerly crowned, and beyond it are stones on which are inscribed the length of several other large churches (see above; half obliterated). On each side, as far as the dome, are four pillars with Corinthian pilasters; above these a rich entablature, which bears the arches extending from pillar to pillar and the gorgeously coffered and gilded *vaulting of the ceiling. The niches of the pillars here and in the other parts of the church contain mediocre statues of the founders of various orders. The pavement, like the walls, consists entirely of marble, inlaid from designs by *G. della Porta* and *Bernini*. — By the fourth pillar to the right is the *sitting statue of St. Peter in bronze, on a throne of white marble beneath a canopy, a work of the 5th cent., brought by Paul V. from the monastery of S. Martino. The right foot is almost entirely worn away by frequent contact with the lips of devotees; in front of it two large candelabra. Above is the mosaic portrait of Pius IX., placed there in memory of the 25th anniversary of his accession to the papal see, 16th June, 1871.

The DOME rests on four huge buttresses, 234 ft. in circumference, the

niches in the lower parts of which are occupied by statues, 16 ft. in height, of (r.) St. Longinus (2) by *Bernini* and St. Helena (3) by *Bolgi*, (l.) St. Veronica (4) by *Mocchi* and St. Andrew (5) by *Duquesnoy;* above them are the four loggie of Bernini, where the greatest relics are exhibited on high festivals, on which occasions the loggie may be entered by none but the canons of St. Peter's. Above these are four mosaics of the Evangelists after the *Cav. d'Arpino*, of colossal dimensions. The frieze bears the inscription in mosaic: *Tu es Petrus et super hanc petram aedificabo ecclesiam meam et tibi dabo claves regni caelorum.* The sixteen ribs of the vaulting of the dome are decorated with gilded stucco; between them are four series of mosaics. In the lowest the Saviour, the Virgin, and the Apostles. On a level with the lantern, God the Father, by *Marcello Provenzale*, after the *Cav. d'Arpino.*

Beneath the dome rises the imposing, but tasteless bronze CANOPY, borne by four richly gilded spiral columns, constructed in 1633 under Pope Urban VIII., from designs by *Bernini*, of the metal taken from the Pantheon (p. 196). It is 95 ft. in height, including the cross, and weighs about 93 tons. Under the canopy is the HIGH ALTAR, consecrated in 1594, where the pope only reads mass on high festivals. It stands immediately over the *Tomb of St. Peter.* The CONFESSIO, constructed by *C. Maderna* under Paul V., is surrounded by 89 ever-burning lamps. The descent to it is by a double marble flight of steps. Doors of gilded bronze, dating from the earlier church, close the niche which contains the sarcophagus of the apostle. Between the steps is the *statue (6) of Pius VI. in the attitude of prayer, by *Canova*, 1822.

The nave is continued beyond the dome, and terminates in the TRIBUNE, containing the mediocre bronze *Cathedra Petri* of *Bernini*, which encloses the ancient wooden episcopal chair of St. Peter. On the right (7) is the monument of Urban VIII. (d. 1644) by *Bernini;* on the left (8) *that of Paul III. (d. 1549) by *Gugl. della Porta*, probably under the supervision of Michael Angelo. Above is the figure of the pope pronouncing his benediction; beneath on the right Prudence, on the left Justice, the latter now draped with bronze. Two other figures belonging to the group are now in the Pal. Farnese. Under the two founders of orders here, and under the next two in the nave, Pius IX. caused to be engraved the names of the bishops and prelates who on 8th Dec. 1854 accepted the new dogma of the immaculate conception of the Virgin.

Having traversed the nave and surveyed the stupendous dimensions of the fabric, we now proceed to examine the aisles and transepts. St. Peter's contains but few pictures; those formerly here, some of which are now in the Vatican Gallery, are replaced by copies in mosaic.

RIGHT AISLE. Over the 'jubilee-door' St. Peter in mosaic (9), placed here by Clement X. in the year of jubilee 1675. The (1st) CHAPEL DELLA PIETÀ (10) contains an admirable early work of *Michael Angelo* (1499; p. Lii): *Mary with the dead body of Christ on her knees. Adjacent, to the right under the arch, is the monument (11) of Leo XII., erected by Gregory XVI., by *De Fabris;* to the left, cenotaph (12) and bronze relief-portrait of Christina of Sweden, daughter of Gustavus Adolphus, and a convert to the Romish faith. The 2nd altar (13) is adorned with the Martyrdom of St. Sebastian after *Domenichino.* Under the next arches are the monuments of (r.) Innocent XII. by *Fil. Valle* (14), and (l.) the Countess Mathilda of Tuscia (d. 1115) by *Bernini* (15), executed by order of Urban VII. who had transferred her remains from Mantua hither. On the right the (3rd) CHAPEL OF THE HOLY SACRAMENT (16), closed by an iron gate, contains an altar-piece by *Pietro da Cortona;* right, the finely executed *monument (17) of Sixtus IV. (d. 1484) in bronze, by *Ant. Pollajuolo* (1493). Julius II. (of the della Rovere family, like Sixtus), who was the first to resume the construction of the church after Nicholas V., is also interred here. Under the next arch: right, the monument (18) of Gregory XIII., the rectifier of the calendar (d. 1585), by *Camillo Rusconi;* left, the unadorned sarcophagus (19) of Gregory XIV. Opposite (but now concealed by the council barriers) over the altar by the principal buttress, is the Communion of St. Jerome (20), after *Domenichino* (original in the Vatican). On the right, the GREGORIAN CHAPEL (21),

erected under Gregory XIII. from the design of *Michael Angelo*, at a cost of 80,000 scudi; here to the right is the *monument (22) of Gregory XVI. (d. 1846), by *Amici* (1854); below it a relief, representing the dissemination of Christianity. Above the altar is the *Madonna del Soccorso (23), from the old church of St. Peter, dating from about 1118; under it is the tomb of St. Gregory of Nazianzus (d. 390). Under the following arch: right, the tomb (24) of Benedict XIV.; left, altar (25) with the mass of St. Basilius, after *Subleyras.*

The RIGHT TRANSEPT was used by the Œcumenical Council for its meetings in 1870, and has not since then been altered. By the tribune three altars with pictures by *Caroselli* (26), *Valentin* (27), and *Poussin* (28), representing the Martyrdom of St. Erasmus.

PROLONGATION OF RIGHT AISLE. Under the arch: right, *monument (29) of Clement XIII. (Rezzonico of Venice, d. 1769), by *Canova;* the figure of the pope and the two lions are worthy of inspection; left, altar of the Navicella (30) with Christ and Peter on the sea, after *Lanfranco.* Then, right, the CHAPEL OF THE ARCHANGEL MICHAEL (31), the *Archangel, after *Guido Reni*; in a straight direction, Burial of St. Petronella (32), after *Guercino.* Under the (left) following arch: right, monument (33) of Clement X.; Raising of Tabitha by Peter, after *Costanzi.* — We now pass the principal tribune, and enter the —

W. DIVISION OF LEFT AISLE. Immediately on the right is the monument (34) of Alexander VIII. (Ottoboni of Venice, d. 1691), by *Arrigo di S. Martino;* left, Healing of the lame man by Peter and John (35), after *Mancini;* farther on, right, the altar (36) of Leo I. with a marble relief by *Algardi* (about 1650), representing the Retreat of Attila. Facing the visitor is the CAPPELLA DELLA COLONNA (37), containing a highly revered *Madonna from a pillar of the older church. Beneath the altar an ancient Christian sarcophagus (38), with Christ and the apostles in front, containing the remains of Leo II. (d. 683), Leo III. (d. 816), and Leo IV. (d. 855). Turning hence to the left, we first perceive on the right, over the small door (of egress), the unattractive monument (39) of Alex. VII. (d. 1667) by *Bernini.* Opposite is an altar (40) with an oil-painting (on slate) by *Fr. Vanni*, Punishment of Simon Magus.

The LEFT TRANSEPT, with its tribune and three altars, is next entered. It contains confessionals for eleven different languages, as the inscriptions indicate. By the pillar of S. Veronica, below the statue of S. Juliana, is an elevated seat, whence on high festivals the grand-penitentiary dispenses absolution. Over the first altar on the right, St. Thomas (41), by *Camuccini;* in front of that in the centre, the tomb (42) of the great composer Palestrina (1520-94), whose works are still performed in St. Peter's; altar-piece, Crucifixion of Peter, after *Guido Reni;* left, St. Francis (43), after *Domenichino.* The portal to the right under the following arch (44) leads to the Sacristy; above it the monument of Pius VIII. by *Tenerani.* To the left (48), Death of Ananias and Sapphira, after *Roncalli.* From this point the effect of the dome, tribune, and transept collectively is best appreciated. Then the CLEMENTINE CHAPEL (45), erected by Clement VIII. (1592-1605); below the altar (46) on the right reposes Gregory I., the Great (590-604); altar-piece after *Andr. Sacchi;* facing us, the *monument (47) of Pius VII. (d. 1823), by *Thorvaldsen.* — We now turn to the left, and perceive below the arch, on the left, the mosaic copy of Raphael's Transfiguration (49), four times the size of the original. — Opposite, to the right, begins the —

LEFT AISLE. Here, under the arch on the right, the monument (50) of Leo XI. (d. 1605) by *Algardi*, with a relief of the recantation of Henry IV. of France; left, monument (51) of Innocent XI. (d. 1689) by *C. Maratta*, with relief of the delivery of Vienna by King John Sobieski. The large CHOIR CHAPEL (52), gorgeously decorated by *Della Porta* with stucco and gilding, contains the tombstone of Clement IX. (d. 1721) and two organs. Here on Sundays ceremonies accompanied by beautiful musical performances frequently take place; ladies only admitted when provided with black dress and veil, gentlemen also in black (evening-dress). — Beneath the arch, to the right over the door, is the tomb of Pius IX. (d. 7th Febr., 1878); left, the *monument (53) of Innocent VIII. (d. 1492), by *And.* and *Piet. Pollajuolo.* Then on the right

an altar (54) with Mary's first visit to the Temple, after *Romanelli;* adjoining this, to the left, is a point whence the entire depth of the church may be surveyed, as far as the chapel of St. Michael, but the view is now unfortunately marred by the council barriers. Under the arch, to the right over the door which leads to the dome, the eye of the English traveller will rest with interest upon the monument (55) of Maria Clementina Sobieski (d. 1735 at Rome), wife of Charles Edward, the young Pretender, and to the left the tomb (56) of the last of the Stuarts, by *Canova* (1819), with busts of 'James III.' and his sons Charles Edward, and Henry, better known as Cardinal York. In the last chapel (57) on the right is a font consisting of the cover of a sarcophagus from the mausoleum of Hadrian. Over the altar, Baptism of Christ, after *Maratta.*

The SACRISTY (entrance by the grey marble portal, ground-plan 44; visited most conveniently 9-11 a.m.), erected in 1775 by Pius VI. from designs of *C. Marchionne*, consists of three chapels in a corridor adorned with ancient columns and inscriptions.

At the entrance the statues of (r.) St. Peter and (l.) St. Paul, executed under Pius II. by *Mino del Regno*, and formerly in the Piazza of St. Peter. The central chapel, SAGRESTIA COMUNE (58), octagonal in form, is embellished with eight columns of bigio from the villa of Hadrian at Tibur. A guide (½ fr.) is found here to show the others. Left, the SAGRESTIA DEI CANONICI (59), with the Cap. dei Canonici, altar-piece by *Francesco Penni* (Madonna with SS. Anna, Peter, and Paul), opposite to which is a Madonna and Child by *Giulio Romano.* Adjacent is the STANZA CAPITOLARE (60), containing pictures from the old Confessio, by *Giotto* (Christ with a cardinal, Crucifixion of Peter, Execution of Paul), and fragments of the frescoes by *Melozzo da Forlì* from the former dome of SS. Apostoli (angels with musical instruments and several heads of apostles). On the right, the SAGRESTIA DE' BENEFIZIATI (61), with an altar-piece by *Muziano*, the Delivery of the Keys. Contiguous is the TREASURY (62) of St. Peter's, containing jewels, candelabra by *Benvenuto Cellini* and *Michael Angelo*, the dalmatica worn by Charlemagne at his coronation, etc. — Over the sacristy are the ARCHIVES of St. Peter's with ancient MSS., e.g. Life of St. George, with miniatures by *Giotto;* also a few classical authors. The treasury and archives are seldom shown.

The SAGRE GROTTE VATICANE also deserve a visit (admission by permesso; application to be made in the sacristy; ladies require special permission from the Pope; sacristan ½ fr.). They consist of passages with chapels and altars beneath the pavement of the present church; entrance (ground-plan *a*) by the pillar of St. Veronica, under the dome. The '*Grotte Vecchie*', however, the most interesting of these vaults, are not shown to the public.

The **Grotte Nuove**, situated under the dome, consist of a corridor in the form of a horse-shoe, which encloses the Confessio. In the four great buttresses which support the nave, steps descend to as many CHAPELS: *a.* St. Veronica, *k.* St. Helena, *i.* St. Longinus, *d.* St. Andrew. — In the CHAPEL OF S. MARIA DE PORTICU (*b*), to the right by the entrance, is St. Matthew, on the left, St. John, both from the tomb of Nicholas V. (d. 1455); over the altar a Madonna by *Simone Memmi*, from the colonnade of the old church, much injured. Outside the chapel, on the right, a mosaic: Christ between SS. Peter and Paul, from the tomb of Emp. Otho II. — In the CHAPEL OF S. M. PREGNANTIUM (*c*), at the entrance, the two SS. James, from the tomb of Nicholas V.; half-figure of Boniface VIII.; angels in mosaic, after *Giotto.* Here, and throughout the whole corridor, are preserved numerous reliefs of the 15th cent. from the tombs of the popes; among them, on the right, a Madonna with St. Peter and St. Paul (*h*) by *Mino da Fiesole.* Reliefs from the tomb of Paul II.: Hope, Faith, Charity, and the Last Judgment. On the left side, by the sides of the entrance to the Confessio, marble reliefs (*m*), representing the martyrdom of SS. Peter

and Paul, from the tombstone of Sixtus IV. Opposite the entrance of the shrine the large *sarcophagus of the prefect Junius Bassus (d. 359), with admirable sculptures from the Old and New Testament, found here in 1595. The Confessio, or Shrine of SS. Peter and Paul, situated in the centre of the circular passage, is gorgeously decorated with gold, jewels, etc. Over the altar, which was consecrated in 1122, are two ancient pictures of St. Peter and St. Paul. The sarcophagus of St. Peter (formerly in the catacombs on the Via Appia, then in the Lateran) has been preserved here since the 15th cent.

The **Grotte Vecchie** are about 147 ft. long and 57 ft. wide. The pavement was originally that of the ancient church, and lies 11 ft. below that of the present church. These vaults contain the tombs of many popes and princes. In *e*, those of Nicholas I. (d. 867), Gregory V. (d. 999), and Emp. Otho II. (d. at Rome, 983). At the end of *f*, that of Alexander VI. (d. 1503). In *g*, those of Hadrian IV. (Nicholas Breakspeare, the only English pope, d. 1159), an old sarcophagus in granite; Pius II. (Æneas Sylvius Piccolomini, d. 1464), an early Christian sarcophagus; Pius III. (d. 1503), Boniface VIII. (d. 1303), Nicholas V. (Thomas of Sarzana, founder of the new church of St. Peter and of the Vatican Library, d. 1455), and Paul II. (d. 1471), these four by *Mino da Fiesole;* Urban VI. (d. 1389); Marcellus II. (d. 1555), in an early Christian sarcophagus; Cardinal Fonseca (d. 1422).

The ascent of the Dome is nominally permitted on Thursdays only, 8-10 a. m., but permission can also be obtained on other days without much trouble; visitors knock at the door in the left aisle (Pl. 55). Eight flights of easy steps, 142 in all, ascend to the roof. The walls bear memorial-tablets of royal personages who have performed the ascent. On the roof a number of domes and small structures are seen, some of which serve as dwellings for the workmen and custodians.

One of the eight octagonal chambers in the pillars which support the dome contains a *model of the church by *Michael Angelo* and his predecessor *Ant. da San Gallo*, for admission to which a separate permission, obtainable by special recommendation only, must be procured; here, too, a model of the ancient throne of St. Peter is preserved.

The Dome rises 308 ft. above the roof, and is 630 ft. in circumference. The huge hoops of iron are seen here, by which the dome was strengthened in the 18th cent., when threatening fissures had begun to make their appearance. The gallery within the dome affords a striking view of the interior. An easy staircase ascends between the external and internal walls of the dome to the **Lantern*, whence a view is obtained of the whole church and its environs, and in clear weather of the Campagna from the mountains to the distant sea. A narrow iron staircase, admitting one person only at a time, ascends to the copper ball on the summit, which can contain 16 persons, but affords no view.

Ascending by St. Peter's, to the left beyond the colonnades (the way to the Vatican gallery of statues, see p. 305, and Plan, p. 278), we reach, on the left near the sacristy, the **Cimetero dei Tedeschi,** the most ancient Christian burial-ground, instituted by Constantine, and filled with earth from Mt. Calvary. In 1779 it was granted to the Germans by Pius VI. Adjacent is the church of *S. Maria della*

Pietà in Campo Santo (Pl. I. 4, *4*), adjoining which is the German and Flemish refuge for pilgrims.

Near it is situated the *Palace of the SS. Uffizio*, or seat of the Inquisition, now converted into barracks. That tribunal was established in 1536 by Paul III. by the advice of Card. Caraffa, afterwards Pope Paul IV., and this edifice was assigned to it by Pius V.

The Vatican.

This, the most extensive palace in the world, was originally a dwelling-house for the popes, erected by Symmachus near the anterior court of the old church of St. Peter, and afterwards gradually extended. Charlemagne, when in Rome, is believed to have resided here. This building having fallen to decay during the tumults of the following centuries, Eugene III. erected a palace near St. Peter's, which was greatly enlarged by Nicholas III. The Vatican did not, however, become the usual residence of the popes until after their return from Avignon, when the Lateran was deserted. After the death of Gregory XI. the first conclave was held in the Vatican in 1378, which resulted in the schism. In 1410 John XXIII. constructed the covered passage to the castle of S. Angelo. In 1450 Nicholas V., with a view to render the Vatican the most imposing palace in the world, determined to unite in it all the government-offices and residences of the cardinals. The small portion completed by him, afterwards occupied by Alexander VI. and named *Tor di Borgia*, was extended by subsequent popes. In 1473 the *Sistine Chapel* was erected by Sixtus IV., and about 1490 the *Belvedere*, or garden-house, by Innocent VIII. Bramante, under Julius II., united the latter with the palace by means of a great court, which under Sixtus V. was divided by the erection of the library into two parts, the anterior court and the Giardino della Pigna. The *Loggie* round the Cortile di S. Damaso were also constructed by Bramante. In 1534 Paul III. founded the *Pauline Chapel*, and Sixtus V. the *Library* and the present residence of the popes, which last was completed by Clement VIII. (1592-1605). Urban VIII. erected the *Scala Regia* from Bernini's design, Pius VII. the *Braccio Nuovo* for the sculptures, Gregory XVI. the *Etruscan Museum*, and Pius IX. closed the fourth side of the Cortile di S. Damaso by covering and reconstructing the great staircase which leads from the arcades of the piazza into the court. The palace now possesses 20 courts, and is said to comprise 11,000 halls, chapels, saloons, and private apartments. By far the greater number of these are occupied by collections and show rooms, a comparatively small part of the building only being set apart for the papal court. A law passed on 13th May, 1871, secures to the Vatican, the Lateran, and the papal villa at Castel Gandolfo the privilege of exterritoriality. Pius IX. never quitted the Vatican after the Italian occupation on 20th Sept., 1870, and Leo XIII. has adopted the same line of action.

The PRINCIPAL ENTRANCE to the Vatican (*Portone di Bronzo*) is at the end of the right colonnade of the Piazza of St. Peter. Within the gate visitors formerly proceeded, immediately beyond the Swiss guard, to a flight of steps to the right, by which however they are now taken by a Swiss to the Maggiordomato only (p. 118) to receive their permesso. (Present entrance to the Stanze, etc., see below.) The steps, originally uncovered, were altered by Pius IX., and lead to the CORTILE DI S. DAMASO, a court which derives its name from the fountain of St. Damasus erected here by Innocent X., and sometimes called *Cortile delle Loggie* from the Loggie of *Bramante* (p. 302) by which it is bounded on three sides. On the right is the wing occupied by the Pope; on the left a door with the inscription *Adito alla Biblioteca ed al Museo* (now available for workers in the library only) leads to the staircase which ascends to the Loggie of Giovanni da Udine (freely but judiciously retouched) on the first floor, and those of Raphael on the second (p. 302). The first door to the left in the loggie of the first floor leads to the Sistina, and that at the end straight before us, to the Museum of Antiquities (p. 304).

PERMESSI for the Vatican, and HOURS OF ADMISSION, see pp. 118, 119. The visitor should be abundantly provided with 50 c. notes and copper money, as contributions are exacted from him at about ten different places (fee in each department ½ fr., frequent visitors 25 c.). The ciceroni who proffer their services at the entrance are generally very ignorant and importunate.

Apartments not usually shown at present, are enclosed within square brackets in the following description.

A. Paintings.

Cappella Sistina. Raphael's Stanze and Loggie. Picture Gallery.

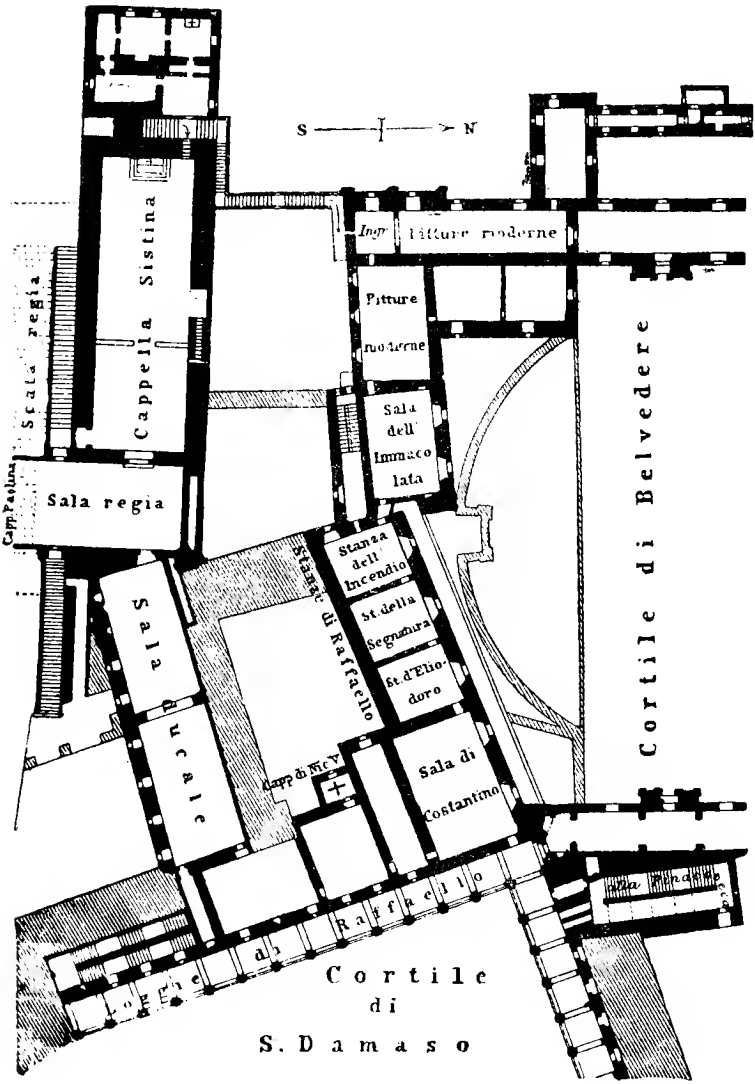
A *permesso* may be obtained for any week-day, 8-11 and 2-5 o'clock, available for five persons (comp. pp. 118, 119). — The name of each department where it is shown is then deleted in turn.

We pass the entrance with the Swiss guard and proceed to the SCALA REGIA, a magnificent flight of steps, constructed by *Antonio da Sangallo*, and restored by *Bernini* under Alexander VII., covered with tunnel-vaulting resting on Roman columns. We mount these steps and pass through a door to the *Staircase on the Right*, which ascends to the first floor, where there is a side entrance of the Sistine Chapel (see below), indicated by an inscription, and now used by visitors, and to the second floor, where Raphael's stanze and loggie are situated (p. 290). The third floor contains the picture gallery (p. 296).

**CAPPELLA SISTINA. SALA REGIA. SALA DUCALE. CAPPELLA PAOLINA.

The ** **Sistine Chapel** was erected under Sixtus IV. by *Baccio Pintelli* in 1473; length 133 ft., width 45 ft., six windows on each

side above. Beautifully decorated marble screens enclose the space set apart for religious solemnities. The lower part of the walls was formerly hung with Raphael's tapestry on the occasion of festivals,



while the upper part, with the exception of the wall of the altar, is decorated with interesting frescoes by Florentine masters of the 15th century. The ceiling was painted by *Michael Angelo*. Best light in the morning.

These Frescoes represent parallel scenes from the life of Christ (right) and Moses (left), beginning at the altar, and meeting on the entrance-wall. Left: 1. (by the altar) Moses with his wife Zipporah journeying to Egypt, Zipporah circumcises her son, by *Perugino* (sometimes attributed to *Luca Signorelli*); 2. Moses kills the Egyptian, drives the shepherds from the well, kneels before the burning bush, *Sandro Botticelli;* 3. Pharaoh's destruction in the Red Sea, *Cosimo Rosselli;* 4. Moses receives the Law on Mt. Sinai, Adoration of the calf, by the same; 5. Destruction of the company of Korah, and that of the sons of Aaron, *S. Botticelli;* 6. Death of Moses, *L. Signorelli.* Adjoining the latter, on the entrance-wall: Contest of the Archangel Michael for the body of Moses, by *Salviati*, now entirely repainted. — Right: 1. Baptism of Christ, *Perugino;* 2. Christ's Temptation, *S. Botticelli;* *3. Vocation of Peter and Andrew, *Dom. Ghirlandajo;* 4. Sermon on the Mount, Cure of the leper, *C. Rosselli.* — On the entrance-wall: Resurrection of Christ, originally by *D. Ghirlandajo*, renewed by *Arrigo Fiammingo.* — On the pillars between the windows 28 popes by *S. Botticelli*, not easily distinguishable.

The **Ceiling (p. lii) was begun by Michael Angelo 10th May, 1508, and, if the exaggerated account of his two biographers be believed, was completed by the master in 22 months with his own hand, the Florentine assistants he had at first engaged having been speedily dismissed. Whether the ceiling of the Sistine Chapel, or the Stanze of Raphael are to be regarded as the culminating effort of modern art, has long been the subject of controversy. The merit of uniformity of thought and compactness of composition, must be awarded to the ceiling painting, and these attributes are the more worthy of admiration, as the subjects of the whole series had not been agreed upon from the outset. The pictorial enrichment of the ceiling was at first to be limited to the figures of the Twelve Apostles, but Michael Angelo, perceiving the poverty of the design, prevailed on the pope to allow him to extend it. In order to connect the different scenes, Michael Angelo invented an imaginative structure with columns, pillars, and cornices in bronze and marble, which rises from the walls, and encloses in the middle of the ceiling (which is vaulted, with a flat surface in the middle) nine sections of different sizes. The lifelike figures which step forth from the architectural members, some of them in their natural colour, and others of a bronze tint, impart to the background such animation and significance, as to render it an admirable introduction to the large central pictures. It is here that the spectator will become fully aware of the importance to a painter of a thorough acquaint-

ance with architectural designs, and of the extent to which Michael Angelo availed himself of such acquaintance.

A description of the CENTRAL SCENES may be given nearly in the words of *Ascanio Condivi*, a pupil of Michael Angelo, who in 1553 wrote the master's life before the death of the latter. — 'In the *1st Section* of the ceiling (reckoned from the altar), which is one of the smaller ones, you observe in the air God Almighty, who with the motion of his arms separates light from darkness. — In the *2nd Section* he creates the two great lights of the world, his outstretched right hand touching the sun, and the left the moon. Around him are several angels, one of whom (to the left) hides his face, and presses close to the Creator, as if to screen himself from the baneful influence (dazzling light) of the moon. In the same section God is again represented as engaged in creating the herbs and plants on the earth. He is pourtrayed with such art, that wherever you turn he appears to follow you, showing his whole back down to the soles of his feet, — a very excellent work, proving what can be done by foreshortening. — In the *3rd Section* God the Lord appears in the air surrounded with angels, regarding the waters, and commanding them to bring forth all those kinds of animals which that element nourishes. — In the *4th Section* the creation of man is represented, and God is seen with outstretched arm and hand, as if prescribing to Adam what to do, and what to abstain from. With his other arm he encloses a group of angels (the figure immediately behind the shoulder of the Father bears distinctly female features, and it is a not improbable conjecture that the master meant here to represent the uncreated Eve). — In the *5th Section* God draws from Adam's side the woman, who with folded hands stretched out towards God, bows herself with a sweet expression, so that it seems she is thanking him, and that he is blessing her. — In the *6th Section* the Demon, in human form from the waist upwards, and otherwise a serpent, coils himself round a tree; he converses with Adam and Eve, whom he persuades to disobey their Creator, and hands the forbidden fruit to the woman. In the second part of the section you see the pair, driven out by the angel, fleeing terrified and sad from the face of God. — In the *7th Section* the sacrifice of Abel and Cain is represented. — In the *8th Section* is seen the Flood, with Noah's Ark on the water at a distance, and a few persons clinging to it in hopes of saving themselves. Nearer is a boat crowded with people, which, owing to its undue load, and to the numbers of violent shocks of waves, is already shipping water, and threatening to sink, and it is indeed a strange thing to see the human race perishing so miserably in the waves. Still nearer the eye appears above the water the top of a mountain, where a number of men and women have sought refuge as if on an island; they show different emotions, but they all cower, miserable and terrified, under a tent stretched over a tree, to shelter

themselves from the excessive rain. And in this scene the wrath of God is represented with great art, for he sends upon them lightnings, waters, and storms. There is also another mountain top on the right side with a group of people on it in similar distress, but it would take too long to describe each one of them. — In the *9th Section*, the last, is narrated the story of Noah, who, when lying drunken and naked on the ground, is mocked by his son Ham, but is being covered by Shem and Japheth'.

On the lower part of the vaulting are the **Prophets and Sibyls in earnest contemplation, surrounded by angels and genii. To the left of the altar: 1. Jeremiah, in a profound reverie; 2. Persian Sibyl, reading; 3. Ezekiel with half-opened scroll; 4. Erythræan Sibyl, sitting by an open book; 5. Joel, reading a scroll; 6. (over the door) Zacharias, turning the leaves of a book; 7. Delphian Sibyl, with an open scroll; 8. Isaiah, his arm resting on a book, absorbed by divine inspiration; 9. Cumæan Sibyl, opening a book; 10. Daniel, writing; 11. Libyan Sibyl, grasping an open book; 12. (above the Last Judgment) Jonah, sitting under the gourd. 'All these are truly wonderful', says Condivi, 'both owing to the attitudes, and to the ornamentation, and the variety of the drapery. But most wonderful of all is the prophet Jonah who sits at the top of the vaulting. His body is foreshortened towards the inside, towards the part nearest the beholder's eye, while the legs project outside, in the more distant part: a marvellous work, for so great is the skill of Michael Angelo in foreshortening and perspective'.

In the pointed arches and lunettes of the vaulting are the ancestors of the Saviour in calm expectation. In the four corner-arches: on the altar-wall, right, the Israelites in the wilderness with the brazen serpent; left, king Artaxerxes, Esther, and Haman. On the entrance-wall, left, David and Goliath, right, Judith.

Nearly 30 years later than this ceiling Michael Angelo painted on the altar-wall the **Last Judgment, 64 ft. in width, completed under Paul III. in 1541. Careful and repeated study alone will enable the spectator to appreciate the details of this vast composition, which is unfortunately blackened by the smoke of centuries, and unfavourably lighted. To fathom the religious views and artistic designs of the talented master is a still more difficult task. On the right of the figure of Christ as Judge hover the saints drawn back by devils and supported by angels, on his left the sinners in vain strive to ascend; above are two groups of angels with the Cross, the column at which Christ was scourged, and the other instruments of his sufferings; in the centre Christ and the Virgin, surrounded by apostles and saints; below the rising dead is hell, according to Dante's conception, with the boatman Charon and the judge Minos, whose face is a portrait of Biagio of Cesena, master of the ceremonies of Paul III., who had censured the picture on account of the nudity of the figures. Paul IV., who contemplated

the destruction of the picture on this account, was persuaded, instead, to cause some of the figures to be partially draped by *Daniele da Volterra*. Clement XII. caused this process to be extended to the other figures by *Stefano Pozzi*, whereby, as may be imagined, the picture was far from being improved.

Most of the solemnities at which the Pope officiates in person take place in the Sistine Chapel (see pp. 114, 115).

Adjacent to the Sistine Chapel on the E. is the —

Sala Regia, which is shown by custodians of the Sistine Chapel only by special request. It was built by *Antonio da San Gallo*, as an entrance hall to the Sistine Chapel, and was originally destined for the reception of foreign ambassadors. The cornicings of the ceiling are by *Perino del Vaga*, and those over the doors by *Daniele da Volterra*.

The mediocre Frescoes of *Vasari*, *Salviati*, and the *Zuccari*, represent, according to the titles inscribed below them: on the window-wall, to the right, scenes from the Night of St. Bartholomew (the inscription *Stragis Hugenottorum*, etc., which was once under them, has been obliterated). On the wall opposite the entrance, the door in which leads to the Sistine, the Alliance of the Spanish and Venetians with Paul V., Battle of Lepanto in 1571; on the end wall, Gregory VII. acquitting the Emp. Henry IV. (door to the Pauline), Conquest of Tunis. On the entrance-wall, Gregory XI. returning from Avignon, Alexander III. absolving Fred. Barbarossa.]

The Sala Ducale, which adjoins the Sala Regia on the E., was constructed by *Bernini*, and is decorated with frescoes and landscapes by *Brill*.

To the S. of the Sala Regia is the Pauline Chapel (*Cappella Paolina*), built in 1540 by *Antonio da Sangallo* for Paul III. Here are two frescoes, painted by *Michael Angelo* at a very advanced age: on the left, the Conversion of St. Paul, on the right, the Crucifixion of St. Peter. The other pictures are by *Sabbatini* and *F. Zuccaro*, the statues in the corners by *P. Bresciano*. The chapel is used on the first Sunday in Advent for the *Quarant' Ore*, or exposition of the host during 40 hrs., when, as well as on Holy Thursday, it is brilliantly illuminated.

Raphael's **Stanze and **Loggie. *Cappella Niccolina (di S. Lorenzo). **Picture Gallery.

Comp. the Ground-Plan, p. 290.

We follow the staircase mentioned at p. 289, passing the present entrance to the Sistine Chapel, and ascend thence to the right 63 steps, to the second floor, where we knock at the white door, through which Raphael's Stanze and Loggie at present are entered from the back. Sticks and umbrellas are left at the door. In front and to the right are two rooms with indifferent modern pictures. We traverse that to the right, and then a saloon, the *Sala dell' Immacolata*, recently decorated by *Podesti*, by order of Pius IX., with frescoes relating to the doctrine of the Immaculate Conception of the Virgin (comp. p. lix). — The door in a straight direction leads to the *Stanza dell' Incendio* (see p. 300), adjoining which are

the *Stanza della Segnatura* (p. 295), the *Stanza d'Eliodoro* (p. 299), and the *Sata di Costantino* (p. 300). From the last of these we enter the *Loggie*, see p. 302.

The *Principal Entrance*, which was formerly often available, is in the Cortile di S. Damaso, whence the staircase mentioned at p. 289 ascends to the *Loggie*, from which the *Stanze* are then entered. — The following description begins with the *Stanze*.

****Raphael's Stanze.** The frescoes executed by *Raphael* in 1508-1520 in the papal apartments (*Stanze* or *Camere*) of the Vatican, by order of the Popes Julius II. and Leo X., are unquestionably the foremost among the creations of the master and are rivalled by no modern works of art in existence except the ceiling paintings in the Cappella Sistina (p. 291). The work, however, in its entire grandeur had not been planned, nor the task committed to Raphael from the outset. Julius II. originally intended these rooms to be decorated in a much simpler style, and he entrusted the task to *Perugino*, *Sodoma*, and other painters of Umbria and Siena. Among these was the young Raphael, who had probably been introduced by Perugino, and who after the completion of the first frescoes became so prominent among his fellows, that the work was then entrusted to him exclusively. Raphael did not, however, live to complete his task, and it was finished by his pupils. The earliest pictures in the first and second stanza only are by Raphael's hand. For each of these paintings he received 1200 gold scudi (nearly 500 pounds). They were seriously injured during the plundering of Rome in 1527, but were restored by Carlo Maratta under Clement XI. They are enumerated here chronologically (comp. also p. LIV).

I. STANZA DELLA SEGNATURA, so named from the fact that the papal letters were signed here. Its decoration was undertaken by Raphael in 1508, at the age of 25, and completed in 1511. The sections of the vaulting of the apartment had already been arranged by *Sodoma*. On the four circular and quadrangular spaces Raphael painted allegorical figures and Biblical and mythological scenes, which in connection with the paintings in the large lunettes are symbolical of the four principal spheres of intellectual life.

Ceiling Paintings. 1. THEOLOGY *(divinarum rerum notitia)*, a figure among clouds, in the left hand a book, with the right pointing downwards to the heavenly vision in the Disputa beneath; adjacent, the Fall of man; 2. POETRY *(numine afflatur)*, crowned with laurels, seated on a marble throne with book and lyre; adjoining it, the Flaying of Marsyas; 3. PHILOSOPHY *(causarum cognitio)*, with diadem, two books (natural and moral science) and a robe emblematical of the four elements; adjoining it, the Study of the heavenly bodies; 4. JUSTICE *(jus suum unicuique tribuens)*, with crown, sword, and balance; adjacent, Solomon's Judgment.

Mural Paintings. Under the Theology: 1. THE DISPUTA. This name continues to be applied to this painting, although it is based on a misunderstanding and error. The scene represented is not a dispute about the doctrine of transubstantiation, as commonly sup-

posed, the monstrance with the host on the altar being merely intended as a clue to the nature of the subject, and as a symbol of the church. The scene is rather to be defined as the *Glorification of Christian Faith*. The congregation gathered round the altar, full of religious emotion, and burning with enthusiasm, see heaven open, disclosing Christ with the heroes of the faith grouped around him. The composition thus consists of two halves, the upper and the lower, whereby not only the heavenward direction of the religious sentiment is clearly indicated, but a definite basis for its formal expression is also obtained. In the Upper Half is Christ enthroned, attended by the Madonna and the Baptist; above him hovers the half-figure of God the Father; and below him is the symbol of the Holy Spirit, at whose side are two angels holding the books of the gospel. A choir of angels forms the background, and angels likewise bear the clouds, on which, a little lower down, the heroes of the Old and New Testament are sitting. These last are arranged alternately, and the heroes of the Old Testament at the same time represent the epochs of the world. To the left of the spectator sit *St. Peter*, *Adam*, *St. John the Evangelist*, *David*, *St. Stephen*, and a half-concealed personage from the Old Testament (a prophet?); on the right, *St. Paul*, *Abraham*, *St. James*, *Moses*, *St. Lawrence*, and lastly an armed hero of the Old Testament. — In the Lower Half the four Fathers of the Church, sitting next to the altar, constitute the historical foundation of the pictnre; to the left *St. Gregory* and *St. Jerome;* on the right *St. Augustine* and *St. Ambrose*. From a very early period attempts have been made to attach historical names to the other figures, which are supposed to be portraits of theologians. Vasari states that they represent SS. Dominicus and Francis, Thomas Aquinas, Bonaventura, Scotus, and Nicholas of Lira. The figure in the antique costume beside St. Ambrose, stretching his right hand towards heaven, has been identified with *Petrus Lombardus*, the monk behind St. Augustine with *Thomas Aquinas*, the cardinal with *Bonaventura*, and the two popes with *Anacletus* and *Innocent III.* These, however, are mere conjectures; and as Raphael has clothed these figures in an ideal costume, he seems to desire chiefly to emphasize their purely human psychological traits of character. The artist has also shown his independence by introducing several of his contemporaries. To the extreme left, in the background, is *Fra Angelico da Fiesole*, on the right side is the laurel-crowned profile of *Dante*, and, separated from him by an old man, appears the head of *Savonarola*.

In the space below the pictnre (added by *Perino del Vaga* under Paul III.), from left to right: Heathen sacrifice; St. Augustine finding a child attempting to exhaust the sea; the Cumæan Sibyl showing the Madonna to Augustus; allegorical figure of the apprehension of divine things.

Under the Poetry: 2. The Parnassus (to the right of the Dis-

puta). — This composition is the most perspicuous of the whole series. The spectator will not fail to appreciate the poetical life and exalted sentiment which pervade the picture, while the impression it conveys is at the same time exceedingly pleasing. Raphael has shown consummate skill in adapting his work to the unfavourable character of the space to be covered. *Apollo* sits under laurels playing the violin. This instrument was not chosen by Raphael from ignorance or for the purpose of paying a compliment to Giacomo Sansecondo, a famous violinist of that period, but on the sole ground that the motion of the hand seemed to him easier when playing the violin than the lyre. Around Apollo are grouped the nine *Muses*, forming with him a compact central group. The imposing figure of the blind singer, on the left, next arrests our attention. The tunes of the god have so inspired him, that he begins to sing. Near him are *Dante* and *Virgil*. In the foremost group *Petrarch* and *Sappho* are recognisable, and the front figures, in the opposite group, are called *Pindar* and *Horace*. The personages behind are evidently contemporaries of Raphael, whose names cannot now be ascertained. Under these, in grisaille: left. Alexander the Great causes the poems of Homer to be placed in the grave of Achilles; right, Augustus prevents the burning of Virgil's Æneid.

Under the Philosophy: 3. The so-called SCHOOL OF ATHENS (a name not originally applied to the work), the companion to the Disputa, not only in point of situation, but with respect to its subject likewise. There we are introduced to a congregation of believers, here to an *Assembly of Scholars*. The scene is not divided between heaven and earth, as in the case of the Disputa, but is confined to earth alone; while at the same time, as in the Disputa, a gradation of knowledge, from the imperfect empirical to the perfect and universal, is suggested. A flight of steps leads to an open colonnade, crowned with a dome at the back (supposed to have been designed by Bramante), which forms the most admirable temple of knowledge ever created. Apollo, Minerva, and numerous gods adorn the niches. *Plato* and *Aristotle*, the princes in the realm of thought, whom the Renaissance especially revered, surrounded by a numerous train, approach the steps which descend to the foreground, where, in contrast to the pure philosophers, is a crowd of representatives of the empirical sciences, of geometry, arithmetic, astronomy, and music. Such are the two main contrasts presented by the picture, and with them are combined a gradual raising of the sentiments and aspirations from mechanical pursuits, from learning and teaching, copying, meditating, and disputing, to the glorious revelation of the truth, as embodied in the 'divine Plato'. To these general features Raphael imparted the warmth of life and individuality by interweaving with the scene a number of ancient Greek and other personages, in conformity with the prevalent aims of his contemporaries, who were enthusiastic admirers

of the antique. He by no means intended, as has been supposed, to give a complete picture of the development of Greek philosophy, but he merely introduced various popular characters of antiquity, with a view to direct the spectator's imagination into the proper channel, and, as it were, to localise a scene which would otherwise have been too general and abstract. Besides Plato and Aristotle, the masks of the bald *Socrates*, and of *Diogenes* lying on the steps, are unmistakable. *Ptolemy* (who from having been mistaken for one of the kings of that name is arrayed in a crown), and *Zoroaster* with the globe in the foremost group on the right, are easily recognised. The names of the other figures are merely conjectural. The bearded old man in the corner to the left, in profile, is supposed to be *Zeno*, the Stoic, the vine-wreathed figure beside him, holding a book, is perhaps *Epicurus* or *Democritus*. The Oriental, who bends over the writing *Pythagoras*, is *Averrhoes*, who was regarded in the middle ages as the principal champion of heretical wisdom. By the base of a column sits *Empedocles*, who is also looking towards the tablet of Pythagoras. The figure resting his foot on a block of marble is either *Anaxagoras* or *Xenocrates*. Lastly, the isolated figure in the foreground, terminating the group to the left, is supposed to be *Heraclitus*. In the Socrates group above is a youthful warrior, representing either *Alcibiades* or *Xenophon*, and the figure behind the warrior, beckoning to Socrates, is said to be *Chrysippus*. No clue, however, has yet been discovered to the names of the figures in the corresponding group to the right, in the upper part of the picture. Raphael has introduced several of his contemporaries into this picture also. Thus, the handsome youth in the foremost group to the left, bears the features of *Francesco Maria della Rovere*, Duke of Urbino; the geometer with the compasses is the portrait of *Bramante;* and the youth bending forward with outstretched arms is Duke *Frederick II. of Mantua*. We are also introduced to the master himself, who enters the assembly from the right, accompanied by his teacher *Perugino*.

Below this picture, in different shades of brown, by *Perino del Vaga* (from left to right): Allegorical figure of Philosophy; Magicians conversing about the heavenly bodies; Siege of Syracuse; Death of Archimedes.

Under the Justice: 4. Over the window the three cardinal virtues: Prudence with double visage looking to the future and the past; right, Moderation; left, Strength. Below, at the side of the window, the administration of ecclesiastical and secular law; right, Gregory IX. (with the features of Julius II.) presenting the Decretals to a jurist (surrounded by numerous portraits; to the left in front Card. de' Medici, afterwards Leo X.). Below (by *Perino del Vaga*): Moses brings the tables of the Law to the Israelites; left, Justinian entrusts the Roman Code to Tribonian. In the space beneath: Solon's address to the Athenian people (?).

The door adjoining the 'School of Athens' leads to the —

II. Stanza d'Eliodoro, the frescoes of which were painted in 1511-14. The mural paintings, from the first of which the saloon derives its name, represent the triumph and divine protection of the church, in connection with the age of the warlike Julius II. and the elevation of Leo X.

On the Ceiling are four scenes from the old Covenant, unfortunately much damaged: Jehovah appears to Noah, Jacob's Vision, Moses at the burning bush, Sacrifice of Isaac.

Mural Paintings. Below the Moses: 1. Miraculous Expulsion of Heliodorus from the Temple at Jerusalem by a heavenly horseman (Maccab. ii. 3), being an allusion to the deliverance of the States of the Church from their enemies. On the right Heliodorus lies on the ground; one of his companions attempts to defend himself, a second shouts, a third strives to secure his booty; in the background the high-priest Onias praying; to the left in the foreground women and children, and Pope Julius II. on his throne (the hindmost of the two chair-bearers is the celebrated engraver Marcantonio Raimondi). This composition is remarkable for its admirable vigour of expression.

Below the Sacrifice of Isaac: 2. The Mass of Bolsena. An unbelieving priest is convinced of the truth of the doctrine of transubstantiation by the bleeding of the host (comp. p. 65), a miracle which is said to have taken place at Bolsena in 1263; below are women and children; opposite the priest, Julius II. kneeling with calm equanimity; the wrathful cardinal is Riario (founder of the Cancelleria). This work is probably the most perfect of Raphael's frescoes with respect to execution.

Below Noah: 3. Attila repulsed from Rome by Leo I., in allusion to the expulsion of the French from Italy after the battle of Novara in 1513. The pope, with the features of Leo X., is seated on a white mule, around him cardinals and attendants on horseback, above him St. Peter and St. Paul enveloped in a brilliant light, and distinctly visible to Attila and his Huns, who are struck with terror at the apparition. To the right of this —

Below Jacob's Vision: 4. The Liberation of Peter, in three sections. Over the window Peter in the dungeon sleeping between the watchmen and awakened by the angel; right, he is conducted away; left, the watchmen awake.

Under the pictures are painted eleven Caryatides and four statues in grisaille. They are symbolical of a life of peace, and bear the distinct impress of Raphael's inventive genius, notwithstanding considerable restoration. The paintings in different shades of brown between these, of similar import with the large figures, have been still more freely retouched.

These two apartments were painted by Raphael's own hand, and his progressive freedom and decision of touch are distinctly trace-

able. In the two following rooms he painted the conflagration of the Borgo only (with the exception of a few figures on the left); the other pictures were executed from his designs, those of the third room under his personal supervision, those of the fourth after his death.

III. Stanza dell' Incendio, on the opposite side of the Stanza della Segnatura, is entered by the door on the right adjoining the Disputa. The ceiling-paintings are by *Perugino*, those on the walls, representing scenes from the reigns of Leo III. and Leo IV., were executed in 1517.

Over the window: 1. Oath of Leo III., sworn by him in presence of Charlemagne (with the gold chain, his back turned to the spectator), in order to exculpate himself from the accusations brought against him, by *Perino del Vaga*.

To the right of this, on the entrance-wall: 2. Victory of Leo IV. over the Saracens at Ostia, executed by *Giov. da Udine*. The pope is represented as Leo X., accompanied by Card. Julius de' Medici (Clement VII.), Card. Bibiena, and others. Below: Ferdinand the Catholic, and the Emp. Lothaire.

3. Incendio del Borgo, conflagration of the Borgo, whence the name of the room.

The apparently ungrateful task of painting a miracle has been executed so happily by the genius of Raphael, that he has presented us with what would be termed in modern language a magnificent genre picture. The traditional incident, — the extinguishing of a fire which had broken out in the Borgo, or Vatican quarter, by the sign of the cross made by Pope Leo IV. (9th cent.) in the Loggia of St. Peter's — is placed in the background. The foreground exhibits the terrors of a conflagration, the efforts of the people to save themselves and their movables, and the half paralysed condition especially of the mothers and other women. We are then transported to the heroic age, by a group in the left corner, representing the aged Anchises on the back of Æneas, the classical derivation of which justifies the powerful delineation of the limbs. The Incendio is unquestionably the most popular picture of the series, and is well adapted to illustrate the superiority of Raphael's art to that of a later period. The antiquarian will also scan with interest the façade of the old church of St. Peter, represented here as it still existed in Raphael's time.

Below: Godfrey de Bouillon and Aistulf.

4. Coronation of Charlemagne in the old Church of St. Peter. Leo III. has the features of Leo X., and the emperor those of Francis I. of France. Below: Charlemagne.

IV. Sala di Costantino. The pictures of this saloon were executed under Clement VII. by *Giulio Romano*, aided by *Francesco Penni* and *Raffaello dal Colle*. It has been supposed that the allegorical figures of Comitas and Justice, in oil, and not 'al fresco' like

the rest of the work, were painted by Raphael's own hand; but it appears, from letters of Fra Sebastiano del Piombo (who took an interest in the work after Raphael's death) to Michael Angelo, that one figure only was painted in oil by Raphael's pupils, and that the objects to be depicted were not finally agreed upon at the time of Raphael's death, or, at least, that they underwent many changes during their execution. For some of the pictures, however, particularly for the Battle of Constantine, preliminary sketches had been made by Raphael himself.

On the long wall: 1. Battle of Constantine against Maxentius at Ponte Molle, the emperor advancing victoriously, behind him flags with the cross, Maxentius sinking in the river, flight and defeat on all sides, painted by *G. Romano*. This fine composition is full of expression and vigour, but the colouring is less successful. — On the left side of the picture Silvester I. between Faith and Religion; on the right Urban I. between *Justice and Charity.

2. Baptism of Constantine by Silvester I. (with the features of Clement VII.) in the baptistery of the Lateran, by *Francesco Penni*. To the left of this: Damasus I. between Prudence and Peace; right, Leo I. between Innocence and Truth.

3. (on the window-wall) Rome presented by Constantine to Silvester I., by *Raffaello dal Colle;* left, Silvester with Fortitude, right, Gregory VII. (?) with Power (?).

4. Constantine's Address to his warriors regarding the victorious omen of the cross, designed by Raphael (?), and executed by *G. Romano*, who added the dwarf (perhaps Gradasso Berettai of Norcia, dwarf-chamberlain of Card. Hippolytus de' Medici) and several other figures. — On the left, Peter between the Church and Eternity, right Clement I. between Moderation and *Urbanity. — The scenes below are from the life of Constantine, designed by G. Romano.

The Ceiling, completed under Sixtus V., is adorned with an allegory of the triumph of Christianity over paganism. In the pendentives are Italian landscapes, with corresponding allegorical figures in the lunettes.

One of the custodians of this saloon (1/2 fr.) shows the neighbouring ***Cappella di Niccolò V.**, erected by Nicholas V. and decorated by *Fra Angelico da Fiesole* in 1447 with frescoes from the life of SS. Lawrence and Stephen. They are one of the last and finest works of that master, but were buried in oblivion until restored under Gregory XIII. and Pius VII.

The Upper Series represents scenes from the life of St. Stephen: 1. (to the right of the door) Stephen consecrated deacon by Peter; 2. He distributes alms as deacon; 3. He preaches; 4. He is brought before the council at Jerusalem; 5. He is dragged away to his martyrdom; 6. His death by stoning. — Below, in the same order, scenes from the life of St. Lawrence: 1. Consecrated deacon by Sixtus II.; 2. Sixtus (with the features of Nicholas V. ?) gives him treasures for distribution among the poor; 3. Distribution of the same; 4. The saint is condemned by the emperor; 3. His martyrdom.

Also on the wall below: l. St. Bonaventura, r. St. Johannes Chrysostomus. In the vaulting: l. St. Augustine, r. St. Gregory. On the lower part of the right wall: l. St. Athanasius, r. St. Thomas Aquinas. On the vaulting: l. St. Leo, r. St. Ambrose. On the ceiling the Four Evangelists.

****Raphael's Loggie.** Leaving the Constantine saloon, we proceed to the second floor of the loggie which enclose the Cortile di S. Damaso (p. 289), the W. (right) wing of which was embellished with stucco mouldings, painted enrichments, and ceiling paintings, from designs by *Raphael* and under his superintendence by *Giulio Romano*, *Giovanni da Udine*, and others of his pupils. The hall was originally open, and the paintings have therefore suffered seriously from exposure to the air, but since 1813 they have been protected by windows of glass. The stucco work and the painted ornamentation are by *Giovanni da Udine*, and its style has manifestly been influenced by the antique works of the kind which had been found a short time previously in the Thermæ of Titus (p. 236). Amongst the ceiling paintings after Raphael's designs those in the first vault were executed by *Giulio Romano*, the others by *Francesco Penni*, *Perino del Vaga*, *Polidoro da Caravaggio*, and others. Each of the thirteen sections of the vaulting contains four quadrangular frescoes, which are together known as '*Raphael's Bible*'. All these compositions display rare fertility of invention and gracefulness of treatment.

Ceiling Paintings. The first twelve vaults contain scenes from the Old, and the thirteenth scenes from the New Testament. We begin to the right of the principal approach, i. e. the side opposite the present entrance. Staircase: I. (over the door) 1. Separation of light from darkness; 2. Separation of land from sea; 3. Creation of the sun and moon; 4. Creation of the animals. — II. 4. Creation of Eve; 1. The Fall; 2. Banishment from Paradise; 3. Adam and Eve working (destroyed). — III. 1. Noah building the ark; 2. Deluge; 3. Egress from the ark (destroyed); 4. Noah's sacrifice. — IV. 1. Abraham and Melchisedek; 3. God promises Abraham posterity; 2. Abraham and the three angels; 4. Lot's flight from Sodom. — V. 1. God appears to Isaac; 3. Abimelech sees Isaac caressing Rebecca; 2. Isaac blesses Jacob; 4. Esau and Isaac. — VI. 1. Jacob's vision of the ladder; 2. Jacob and Rachel at the well; 3. Jacob upbraids Laban for having given him Leah (destroyed); 4. Jacob on his journey. — VII. 1. Joseph relates his dream to his brethren; 2. Joseph is sold; 3. Joseph and Potiphar's wife; 4. Joseph interprets Pharaoh's dream. — VIII. 1. Finding of Moses; 2. Moses at the burning bush; 3. Destruction of Pharaoh in the Red Sea; 4. Moses strikes the rock for water. — IX. 1. Moses receiving the tables of the Law; 2. Adoration of the golden calf, Moses breaks the tables; 3. Moses kneels before the pillar of cloud; 4. Moses shows the tables of the Law to the people. — X. 1. The Israelites crossing the Jordan; 2. Fall of Jericho; 3. Joshua bids the sun stand still during the battle with the Ammonites; 4. Joshua and Eleazar dividing Palestine among the twelve tribes. — XI. 1. Samuel anoints David; 2. David and Goliath; 4. David's triumph over the Syrians; 3. David sees Bathsheba. — XII. 1. Zadok anoints Solomon; 2. Solomon's Judgment; 4. The Queen of Sheba; 3. Building of the Temple (destroyed). — XIII. 1. Adoration of the shepherds (destroyed); 2. The wise men from the East; 3. Baptism of Christ; 4. Last Supper.

Stucco Mouldings. Among these should be particularly noticed the charming small reliefs in the arches of the windows of the first section. Here to the left, above, is perceived Raphael, sitting and drawing, with a grinder of colours below him. Lower down are a number of his pupils busied in executing their master's designs, and below them Fama who

proclaims the celebrity of the work. On the right an old bricklayer is seen at work, and there is a similar figure in the right curve of the 2nd window, both apparently portraits. The whole affords a charming picture of the life and habits of the artists during the execution of the work.

The decoration of the two other wings of the loggie of this story, with stucco work by *Marco da Faenza* and *Paul Schor*, painted by artists of the 16th and 17th cent., is very inferior to the above described works of Raphael's period. — Immediately to the left, in the N. (first) wing, is the approach to the picture gallery; we ascend the stairs, and at the top ring at the door on the left.

The **Picture Gallery** of the Vatican was founded by Pius VII. by collecting the pictures restored by the French in 1815, most of which had been taken from churches, and by adding others. With the Borghese Gallery, this is the most important collection in Rome, being inferior to that gallery, and to other great Roman private collections in the number of its works alone, while surpassing them in selectness. — Permesso and hours of admission, see p. 118 (fee $1/2$ fr.). The pictures are not numbered, but are furnished with notices of the subjects and the names of the artists.

I. Room. Left wall: *Leonardo da Vinci*, St. Jerome, a coloured sketch; **Raphael*, Annunciation, Adoration of the Magi, Presentation in the Temple, predella to the Coronation of Mary in the 3rd Room; *Guercino*, Christ and Thomas; **Giov. Bellini* (formerly ascribed to *Mantegna*), The dead Christ and M. Magdalene who anoints his wounds; *Franc. Francia*, Madonna with St. Jerome. — On the window-wall: *Carlo Crivelli*, Dead Christ with Mary, St. John, and Magdalene. — On the entrance-wall: *Fra Angelico da Fiesole*, Scenes from the life of St. Nicholas of Bari, *Small Madonna with angels on a gold ground; *Murillo*, Adoration of the shepherds; *Benozzo Gozzoli*, Miracles of St. Hyacinth; *Murillo*, Return of the Prodigal; *Murillo*, Nuptials of the infant Christ with St. Catharine (these three Murillos were presented to Pius IX. by Queen Isabella); *Perugino*, SS. Benedict, Scholastica, and Placidus; **Bonifazio*, Madonna with St. John and St. Catharine, on the left St. Peter and St. Paul (fine colouring); **Raphael*, Faith, Hope, and Charity, predella of the Entombment in the Pal. Borghese, in grisaille; *Garofalo*, Madonna, St. Joseph, and St. Catharine.

II. Room. Entrance-wall: on the right, **Domenichino*, Communion of St. Jerome. — Wall of egress: ***Raphael*, The Transfiguration, his last great work, painted for Card. Giulio de' Medici (afterwards Clement VII.), and preserved down to 1797 in S. Pietro in Montorio. The upper part is by Raphael's own hand: Christ hovering between Moses and Elias; Peter, James, and John prostrate on the ground, dazzled by the light. The lower half (much darkened by age), where the other disciples are being requested to heal the possessed boy, was partly executed by Raphael's pupils. The figures above, to the left, in an attitude of adoration, are St. Lawrence and St. Stephen. — On the short wall: ***Raphael*, Madonna of Foligno, 1512; in the background the town of Foligno, into which a bomb falls; to the right, below, St. Jerome recommends to the Madonna Sigismondo Conti, secretary of Julius II., who ordered the painting for S. Maria in Aracœli, whence it was transferred to S. Anna delle Contesse in Foligno; to the left St. Francis of Assisi, and John the Baptist. The transference of the picture from wood to canvas, effected at Paris, has rendered retouching necessary.

III. Room. On the entrance-wall: *Titian*, Madonna and saints; *Guercino*, St. Margaret of Cortona. — Right long-wall: *Spagnoletto*, Martyrdom of St. Lawrence; *Guercino*, M. Magdalene; *Bern. Pinturicchio*, Coronation of the Virgin, painted for the church delle Fratte at Perugia; below are the Apostles, St. Francis, St. Bonaventura, and three Franciscans; *Perugino*, Resurrection, probably painted by *Raphael* when a youth, from a design of his master Perugino; the sleeping soldier to the right is said to be

Raphael's own portrait, the one fleeing to the left that of Perugino; Coronation of the Virgin, designed by *Raphael* for the monastery of S. Maria di Monte Luce near Perugia, the upper half painted by *G. Romano*, the lower by *Francesco Penni (il Fattore)*; *Lo Spagna*, Adoration of the infant Christ (formerly in La Spineta near Todi); **Raphael*, Coronation of the Virgin, painted in 1502 in Perugino's school, for S. Francesco at Perugia; **Perugino*, Madonna on a throne with Laurentius, Ludovicus, Herculanus, and Constantius, the guardian saints of Perugia; *Sassoferrato*, Madonna. — End wall: *M. A. Caravaggio*, Entombment. — Window-wall: *Titian*, Doge of Venice; *Niccolò Alunno*, Crucifixion of Christ and Coronation of the Virgin, two large paintings in several compartments. Between these: **Melozzo da Forlì*, Fresco from the former library of the Vatican, representing Sixtus IV. the donor, with Card. Giul. della Rovere (Julius II.) and his nephew Pietro Riario; before him kneels Platina, prefect of the library.

IV. Room. Entrance-wall: *Valentin*, Martyrdom of Processus and Martinianus: *Guido Reni*, Crucifixion of St. Peter; *N. Poussin*, Martyrdom of St. Erasmus. — Right wall: *F. Baroccio*, Annunciation; *A. Sacchi*, Mass of Gregory the Great (there are mosaic copies of these three pictures in St. Peter's); *Baroccio*, St. Michelina. — Window-wall: **Moretto*, Madonna with SS. Jerome and Bartholomew; *Paolo Veronese*, Vision of St. Helena. — Left wall: Madonna; below, *Guido Reni*, SS. Thomas and Jerome; *Correggio* (? or perhaps *Caracci*), Christ in a glory; *A. Sacchi*, St. Romuald.

B. Antiquities.

Galleria Lapidaria. Braccio Nuovo. Museo Chiaramonti. Museo Pio-Clementino (Raphael's Tapestry). *Museo Gregoriano. Egyptian Museum.*

Comp. Plan, p. 306.

Permesso, see p. 118. A complete description (in English) of the Vatican Museum has been published by *Massi* (4 fr.; abridgment 2 fr.).

The Vatican Collection of Antiquities, the finest in the world, was begun by the Popes Julius II., Leo X., Clement VII., and Paul III. in the *Belvedere*, which was erected by *Bramante* under Julius II. and commands a magnificent view of Rome. Here, for example, were preserved the Torso of Hercules, the Apollo Belvedere, and the Laocoon. Clement XIV. (Ganganelli, d. 1774) determined to institute a more extensive collection, in consequence of which the *Museo Pio-Clementino* arose under him and his successor Pius VI. The museum was arranged by the celebrated *E. Q. Visconti*. It was despoiled of its costliest treasures by the French in 1797, but most of these were restored to Pius VII. in 1816 after the Treaty of Paris. Pius VII. extended the collection by adding to it the *Museo Chiaramonti*, and in 1821 the *Braccio Nuovo;* and Gregory XVI. added the *Egyptian* and the *Etruscan Museum*.

The Present Entrance to the collection of antiquities is on the W. side of the palace, not far from the N.W. corner. Approaching from the Borgo, we cross the Piazza S. Pietro, proceed to the left great flight of steps of St. Peter's through the passage under the portico, walk round the whole of St. Peter's, of the dimensions of which we thus obtain an excellent idea (comp. also plan, p. 278), and then, between the Vatican Gardens (at present inaccessible) and the palace, reach the door under the Sala della Biga. We ring at the gate, mount the stairs, where the permesso is given up (the glass-door opposite the staircase leads to the *Library*), and enter the *Sala a Croce Greca* (p. 313) of the Museum. Continuing to ascend the staircase hence, we visit

the *Sala della Biga*, the *Galleria dei Candelabri*, and the *Museo Gregoriano*, in the order given in the Handbook, while we take the remaining rooms in the reverse order, i. e. as follows: *Sala Rotonda*, *Sala delle Muse*, *Sala degli Animali*, *Galleria delle Statue*, with the *Saloon of Busts*, and the *Gabinetto delle Maschere*, *Cortile del Belvedere*, etc., so that in the annexed description the enumeration often begins opposite the entrance door.

[Galleria Lapidaria.] *Braccio Nuovo. *Museo Chiaramonti.

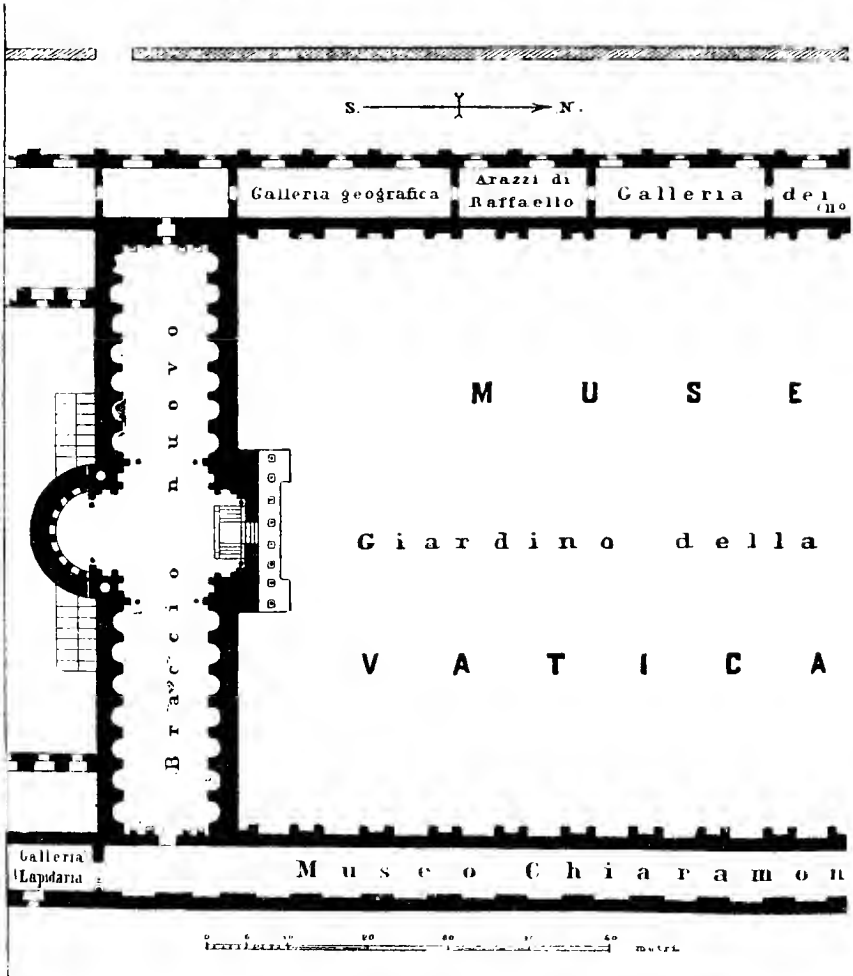
[When approached from the principal entrance in the Cortile di S. Damaso, which is at present closed (comp. p. 295), the museum begins with a corridor 20 ft. in width, and upwards of 300 yds. in length, the first half of which contains the —

Galleria Lapidaria, begun by Clement XIV. and Pius VI., and extended by Pius VII., a collection of 3000 inscriptions, heathen (on the right and left at the commencement) and ancient Christian (beginning with the 7th window on the left), built into the walls under the supervision of *Gaetano Marini*, the learned founder of the modern science of Latin epigraphy. The gallery also contains ancient cippi, sarcophagi, and statues. — The last small door on the left, at the end of this gallery, is the entrance to the library (p. 317). The second half of the corridor, separated from the first by an iron gate, contains the Museo Chiaramonti (p. 308). Before visiting it, we turn to the left to the] —

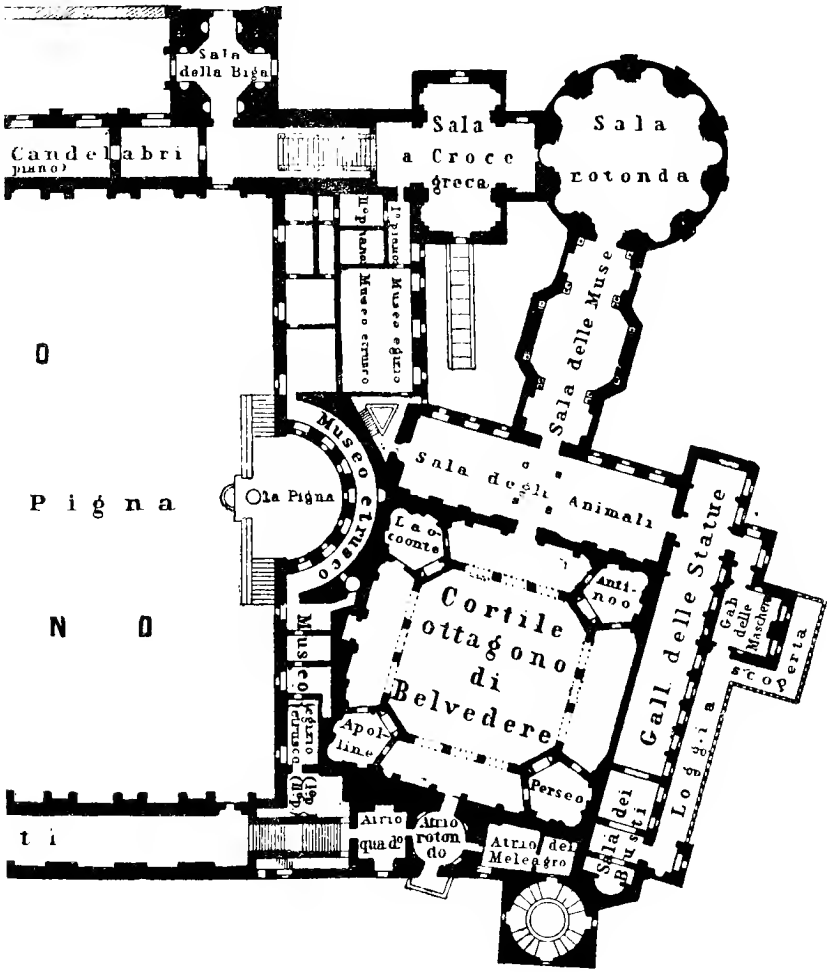
***Braccio Nuovo,** constructed by *Rafael Stern* under Paul VII. in 1821. This saloon, which is roofed with tunnel vaulting, and lighted from above, is 77 yds. long and $8^1/_2$ yds. wide, and is embellished with fourteen ancient columns of cipollino, giallo antico, alabaster, and Egyptian granite. It contains 40 statues and about 80 busts.

Right: No. 5. Caryatide, supposed to be one of those executed by Diogenes for the Pantheon, restored by Thorvaldsen; 8. Commodus in hunting-costume with spear; 9. Barbarian head; 11. Silenus with the infant Bacchus; *14. Augustus, found in 1863 near Prima Porta in the villa of Livia, one of the best statues of the emperor, bearing distinct traces of painting. In front of it, on the ground, a mosaic from Tor-Marancio, Ulysses with the Sirens and Scylla; 17. Statue of a physician (perhaps Antonius Musa, celebrated for his cure of Augustus), under the form of Æsculapius; 20. So-called Nerva (head modern); *23. So-called Pudicitia, from the Villa Mattei, head and right hand new; 24. So-called Pollux, in coloured marble; 26. Titus, found with the statue of his daughter Julia (No. 111, opposite) near the Lateran in 1828; 27. Medusa (also Nos. 40, 93, 110; the last in plaster) from Hadrian's temple of Venus and Roma; 31. Priestess of Isis; 32, 33. Satyrs sitting; 38. Ganymede(?), found at Ostia, attributed to *Phaedimus(?)*, fountain-figure; 39. (in the centre) beautiful black vase of basalt, with masks, etc.; 41. Satyr, playing on the flute; 44. Wounded Amazon; 47. Caryatide; 48. Trajan; 50. Diana beholding the sleeping Endymion; 53. Euripides; 60. So-called Sulla; *62. Demosthenes, found near the ancient Tusculum. Standing alone: *67. Apoxyomenos (scraper), an athlete cleaning his right arm with a scraping-iron, after *Lysippus*, found in the Vicolo delle Palme in Trastevere in 1849. Near it, to the left: *71. Mourn-

ing Amazon, apparently a copy from an older work of the best period, perhaps by *Polycletus*, arms and feet restored by Thorvaldsen; 81. Hadrian; 83. Juno, erroneously restored as Ceres (head new); 86. Fortuna with cornucopia and rudder, from Ostia; *89. So-called Hesiod; 92. Venus, risen from the sea; *94. Spes, erroneously restored as Proserpine; 96. Mark Antony; 97, 99, 101, 103, 105. Athletes; 106. Bust of the triumvir Lepidus. On the ground in this semicircle (behind the Nile) a mosaic with the Ephesian Diana, from Poggio Mirteto. *109. Colossal group of the Nile, surrounded by 16 playing children, emblematic of the 16 yds. which the river rises; at the back and sides of the plinth a humorous representation of a battle of the pygmies



with crocodiles and hippopotami, found near S. Maria sopra Minerva in the time of Leo X.; 111. Julia, daughter of Titus (see No. 26); *112. Head of Juno (so-called Juno Pentini); *114. So-called Minerva Medica, or Pallas Giustiniani (the family to whom it formerly belonged), in Parian marble; 117. Claudius; 118. Barbarian head; *120. Satyr reposing, after a celebrated work of *Praxiteles* (a better copy in the Capitoline Museum); 123. L. Verus; *126. Athlete, erroneously restored with a discus, subsequently recognised as a copy of the Doryphorus (spear-bearer) of *Polycletus;* 129. Domitian, from the Pal. Giustiniani; *132. Mercury, restored by Canova, the head ancient, originally belonging to a different figure.



We now return to the corridor, the second half of which contains the —

***Museo Chiaramonti,** a collection divided into 30 sections, and containing upwards of 700 sculptures in marble, many of them small and fragmentary. The following are especially worthy of notice.

Section 1. r. No. 2. Sitting Apollo; 6. Autumn, from a sarcophagus, found at Ostia; l. 13. Winter, from the sarcophagus of P. Ælius Verus. — II. r. 14, 16. Muses. — III. r. 28. Head of a wounded Amazon; 29. Head of a female Faun; l. 55. Torso of Hebe. — IV. r. 63. Minerva; l. 107. supposed to be Julius Cæsar. — VI. r. 120. So-called Vestal Virgin from Hadrian's Villa; 121. Clio; 122. Diana. — VII. r. 130. Relief, badly executed, a pleasing representation of the sun and moon as the leaders of souls; 144. Bearded Dionysus; l. 166. Archaic Apollo. — VIII. r. *176. Daughter of Niobe, found at Tivoli, of superior Greek workmanship; l. 179. Sarcophagus of C. Julius Euhodus and Metilia Actc, with representation of the myth of Alcestis; 181. Hecate; under it, *182. Ara of Pentelic marble, with Venus and Bacchanalian representations. — IX. r. 186. Greek equestrian relief; 197. Head of Roma (eyes renewed), found at the ancient Laurentum; l. *229. Two heads of Silenus as a double bust; under it, 230. Large cippus, Night with Death and Sleep (?). — X. r. 241. Nymph nursing the infant Jupiter; l. 244. Colossal mask of Oceanus, once used as the mouth of a fountain; 245. Polyhymnia. — XI. r. 254. Venus; 255. Jupiter Serapis; 259, 263. Beautiful unknown portrait-heads; l. 285. Apollo with a hind, in imitation of the archaic style; 287. Sleeping fisher-boy. — XII. r. 294. Hercules, found in 1802, restored by Canova. — XIII. r. 300. Fragment of a shield with four Amazons, copy of the shield of Athene Parthenus by Phidias; l. 338. Boy from a group of players. — XIV. r. 352. Venus Anadyomene; 353. Nymph; 354. Venus. — XV. r. 360. Ancient relief of three draped Graces, copy of a work of *Socrates*, fragments of which have been found on the Acropolis at Athens; 369. Unknown portrait-head; *372A. Greek relief with fragment of a rider; l. 392. Hadrian. — XVI. r. 400. Tiberius, sitting, found at Veii in 1811; r. 401. Augustus, also found at Veii. — XVII. r. *416. Bust of the young Augustus; 418. Julia, daughter of Augustus (?); 420A. Head of Vulcan, found in 1861 in the Piazza di Spagna; 422. Demosthenes; l. 441. Alcibiades (?). — XX. r. 493. Portrait-statue of a boy; *494. Tiberius, colossal sitting statue, found at Piperno in 1796; *495. The so-called bow-bending Cupid; l. 497. Representation of a mill; *498. Drowsy spinster. — XXI. r. 510A. So-called Cato Major; 512A. So-called Marius; *513A. Head of Venus in Greek marble, found in the Thermæ of Diocletian. — XXII. r. 544. Silenus; l. 547. Isis. — XXIII. r. 550. Square marble slab with shield of Medusa in the centre; 563. Unknown portrait-bust. — XXIV. r. 587. The elder Faustina as Ceres; 588. Dionysus and a satyr; 589. Mercury; l. 591. Claudius. — XXV. r. *606A. Head of Neptune in Pentelic marble from Ostia. — XXVI. r. 636. Hercules with Telephus. — XXVII. r. *644. Dancing women; 652A. Head of a Centaur; 655. Narcissus (erroneously restored). — XXVIII. r. 682. Colossal statue of Antoninus Pius (from Hadrian's Villa at Tivoli). — XXIX. r. 693. Wreathed head of the youthful Bacchus; 698. Cicero, from Roma Vecchia; 701. Ulysses handing the goblet to Polyphemus; l., below, *729. Torso of Penelope, in a sitting posture, of finer workmanship than the better preserved statue in the Galleria delle Statue. — XXX. r. 732. Hercules reclining (freely restored).

[The door to the left at the end of the corridor leads to the Giardino della Pigna, to which visitors are not now admitted, containing numerous fragments of statues and reliefs. On the right is the colossal *Pine-cone* from the mausoleum of Hadrian (p. 277). In the centre is the pedestal of the column in honour of Antoninus Pius, which stood near Monte Citorio, adorned with the Apotheosis

of Antoninus and Faustina and processions of warriors. On the left is a colossal portrait-head in marble. — '*Il Boscareccio*', or the larger *Garden of the Vatican*, which was formerly sometimes visited hence, but is now closed to the public, extends from the Belvedere to the walls of the Leonine city, and is beautifully laid out in the Italian style. To the left of the entrance, at the base of an eminence planted with trees, stands the *Casino of Pius IV.* ('Casino del Papa'), built by *Pirro Ligorio* in 1560, a garden-house richly decorated with sculptures, mosaics, and pictures, where the Pope occasionally grants an audience to ladies.]

**Museo Pio-Clementino. — Raphael's Tapestry.

At the end of the Museo Chiaramonti a short staircase (at the end of which to the left is an entrance, now closed, to the Egyptian Museum) leads to the —

****Museo Pio-Clementino,** the real nucleus of the Vatican collection, containing a number of the most celebrated antiques. Respecting its origin, see p. 304. The museum is divided into eleven departments.

I. Vestibule of the Belvedere, divided by two arches into three halls.

1. Atrio del Torso. In the centre of the first hall is the celebrated *Torso of Hercules, executed, according to the inscription, by *Apollonius* of Athens, who probably lived in the 1st cent. B.C.; it was found in the 16th cent. near the theatre of Pompey (p. 207). Opposite the window is the *Sarcophagus of L. Corn. Scipio Barbatus, great-grandfather of the illustrious Africanus, and consul B.C. 298, of peperine-stone, with a very remarkable inscription in Saturnine verse, which records his virtues and achievements; it was found in 1780 in the tomb of the Scipios on the Via Appia (Vigna Sassi, see p. 259), at the same time as that of his son L. Corn. Scipio, consul B.C. 259, and that of P. Corn. Scipio (son of Africanus), flamen dialis, all of whose inscriptions are built into the surrounding walls. The bust on the sarcophagus has been groundlessly regarded as that of the poet Ennius. — 2. Atrio della Vasa, or Round Vestibule. In the centre a *Basin of marble (pavonazzetto). No. 7 is a cippus with relief of a Diadumenus, or youth placing a bandage round his head, which conveys an idea of the famous statue of *Polycletus* (p. xxxi). On the balcony to the right is an ancient *Wind-indicator, found in 1779 near the Colosseum. The view of Rome with the Alban and Sabine Mts. formerly enjoyed from this point is now almost entirely obscured by trees. A ship in bronze below the balcony contains a fountain. — Adjacent is: 3. Atrio del Meleagro. In the centre: *Statue of Meleager, a good work of the imperial period, found about 1500 outside the Porta Portese. Left, 21. Colossal bust of Trajan; above it a late relief, showing the decline of art.

II. Cortile del Belvedere, an octagonal court constructed by *Bramante*, but afterwards altered. It is surrounded by arcades, separated by four apartments in which several of the most important works in the collection are placed. In the court a fountain with ancient embouchure, above the arcades eight ancient masks, and by the wall eight sarcophagi and sixteen statues.

Hall, on the right and left of the entrance: 27. Reliefs with Satyrs and griffins, once forming a trapezophorus (support of a table). 28. Large sarcophagus with dancing satyrs and Bacchantes, found in 1777 whilst the foun-

dations for the sacristy of St. Peter's were being laid; 30. Sleeping nymph, a fountain-figure. Two baths of black and green basalt. — To the right the —

Gabinetto di Canova. Perseus by *Canova;* the pugilists Creugas and Damoxenus, by the same. In the small niches: 34. Mercury; 35. Minerva.

In the Hall, farther on: r. 37. Sarcophagus with Bacchus and Ariadne in Naxus; r. 38. Relief of Diana and Ceres contending with the Titans and Giants, found in the Villa Mattei; l. 44. So-called Ara Casali, with reliefs relating to the origin of Rome; 49. Sarcophagus with battle of Amazons, in the centre Achilles and Penthesilea, bearing the features of the deceased.

Second Cabinet *(dell' Antinoo).* *53. Mercury, once erroneously regarded as an Antinous; l. 55. Relief of a procession of priests of Isis.

In the Hall, farther on: r. 61. Sarcophagus with Nereids with the arms of Achilles; on it the torso of a Nereid; r. 64, 65., at the sides of the entrance to the Sala degli Animali (see below): *two Molossian hounds.

Third Cabinet. **Laocoon with his two sons entwined by the snakes, by the three Rhodians *Agesander*, *Polydorus*, and *Athenodorus*, once placed, according to Pliny, in the palace of Titus, discovered under Julius II. in 1506 near the Sette Sale, and termed by Michael Angelo a 'marvel of art'. The work (which is not carved out of a single block) is admirably preserved, with the exception of the three uplifted arms which have been incorrectly restored by *Giov. da Montorsoli.* Owing to the delicacy of the workmanship, the dramatic suspense of the moment, and the profoundly expressive attitudes of the heads, especially that of the father, this group forms the grandest representative of the Rhodian school of art.

In the Hall: r. 79. Raised relief of Hercules with Telephus, and Bacchus leaning on a Satyr; 80. Sarcophagus with weapon-bearing Cupids; 81. Roman sacrificial procession after a victory. In the niche: *85. Hygeia; 88. Roma, accompanying a victorious emperor, relief probably belonging to a triumphal arch.

Fourth Cabinet. **92. Apollo Belvedere, found at the end of the 15th cent. near Porto d'Anzio, the ancient Antium. According to the most recent interpretation, the god, whose left hand has been restored, originally held in it, not the bow, but the ægis (as has been discovered from comparison with a bronze), with which he is supposed to be in the act of striking terror into the Celts who have dared to attack his sanctuary of Delphi. The statue is of Carrara marble. (Comp. Childe Harold's Pil. iv, 161.) On the left a relief: Women leading a bull to the sacrifice (the left half entirely modern).

III. Sala degli Animali, containing a number of animal-pieces in white and coloured marble, most of them modern or freely restored; the greater part of the floor is covered with ancient mosaics.

To the Left (or, on entering from the Sala delle Muse, immediately to the right), by the entrance wall: 194. Pig and litter; 202. Colossal camel's head as the aperture of a fountain; 208. Hercules with Geryon; 210. Diana, badly restored; 213. Hercules and Cerberus; 220. Bacchanalian genius on a lion; 228. Triton carrying off a nymph. Below, on an oval sarcophagus-cover, triumphal procession of Bacchus; 232. Minotaur.

To the Right: 116. Two greyhounds playing; 124. Sacrifice to Mithras; 134. Hercules with the slain Nemean lion; 137. Hercules slaying Diomedes; 138. Centaur with a Cupid on his back. (Adjacent is the entrance to the Galleria delle Statue, see below.) 139. Commodus on horseback (Bernini's model for the statue of Constantine in the Portico of St. Peter's); 151. Sheep sacrificed on the altar; 153. Small group of a shepherd resting, with goats; 157. (in the next window) Relief of a cow and calf.

IV. Galleria delle Statue, originally a summer-house of Innocent VIII., and converted into a museum by Clement XIV. and Pius VI. The lunettes contain remains of paintings by *Pinturicchio.* The statues have been admirably arranged by *Ennio Quirino Visconti.*

To the right of the entrance: 248. Clodius Albinus, the opponent of

Septimius Severus. The statue stands on an interesting cippus of travertine (found in 1777 not far from the mausoleum of Augustus, near S. Carlo al Corso), which marked the spot where the body of Caius, son of Germanicus, was burned. *250. Eros of *Praxiteles* (termed *Il Genio del Vaticano*), found near Centocelle on the Via Labicana; on the back are traces of wings; above it, 249. Relief, attributed to *Mich. Angelo:* Cosmo I. aiding Pisa; 251. So-called Doryphorus; *253. Triton, upper part only, found near Tivoli; 255. Paris, copied from a fine original; 256. Youthful Hercules; 257. Diana (relief); 258. Bacchus; 259. Figure with male torso, probably Apollo, incorrectly restored as Pallas (so-called Minerva Pacifera) with the olive-branch; 260. Greek tomb-relief; *261. Mourning Penelope, an imitation of the more ancient style, on the pedestal a relief of Bacchus and Ariadne; 263. Relief of Victoria in a quadriga; 264. Apollo Sauroctonus, lying in wait for a lizard, in bronze, after *Praxiteles;* *265. Amazon, from the Villa Mattei, probably a copy of a work by *Strongylion;* 267. Drunken satyr; 268. Juno, from the Thermæ of Otricoli; 269. Relief, Jason and Medea (?); 270. Urania, from Tivoli, freely restored; *271. and 390. (one on each side of the arch which leads into the room of the busts) Posidippus and Menander, two admirable portrait-statues of these comic dramatists, in Pentelic marble, perhaps original works of *Cephisodotus*, son of Praxiteles, from the theatre at Athens, found at Rome under Sixtus V. near S. Lorenzo in Paneperna, where they were long revered as saints.

We now pass between these statues and enter the —

V. Hall of the Busts, consisting of four sections. The collection has recently been re-arranged; the most interesting works are enumerated from right to left.

I. Section. Above, 273. Head of Hadrian; 278. Nero as Apollo Citharœdus, with laurel-wreath; 281. Augustus, with chaplet of ears of corn. Below, Caracalla. — II. Above, *298. Zeus Serapis, in basalt. Below, 303. Apollo; *307. Saturn; 308. Isis; *311. Head of Menelaus, from the group of Menelaus with the body of Patroclus (or Ajax with the body of Achilles), found in 1772 in the villa of Hadrian, a duplicate of the Pasquino group (see p. 202); 812. Legs of the body by the window of the first section, found at the same time as No. 311. — III. Above, 313, 314. Masks; 315, 316 Satyrs. In the central niche: *Zeus, formerly in the Pal. Verospi. To the left above, 329. Barbarian; below, 338. Hermes (holes for the wings near the head). — IV. In the niche: Woman praying, a so-called Pietà; under it an interesting sarcophagus, adorned with Prometheus and the Fates, perhaps of Christian workmanship; beside it, to the left below, 367. Antinous. — In Section II. there is also, 346. Hercules. In Section I., below, 376. Head of Pallas from the Castle of St. Angelo; 382, 384. Anatomical representations in marble. By the entrance, r. *388. Roman man and woman, tomb-relief (Niebuhr's favourite group, copied on his tomb at Bonn by Rauch).

We now return to the Galleria delle Statue, and pass the Menander: —

392. Septimius Severus; 393. Girl imploring protection, erroneously regarded as a Dido, the original in the Pal. Barberini (p. 169); 394. Neptune Verospi; 393. Apollo Citharœdus, archaic; 396. Wounded Adonis (the hand, of which there are traces, was probably that of a Cupid dressing the wound); 397. Reclining Bacchus from the Villa of Hadrian; 398. Macrinus, successor of Caracalla. In front of it, in the centre, a large alabaster basin, found near SS. Apostoli; 399. Æsculapius and Hygeia, from Palestrina; 400. Euterpe; 401. Mutilated pair from the group of Niobe, a son and a daughter, found, like the Florentine statues, near Porta S. Paolo; 405. Nymph; 406. Copy of the Satyr of Praxiteles. — In the window-niche: 422. Giustiniani fountain-enclosure with Bacchanalian procession, modern copy from the original in Spain. (Adjacent is the entrance to the Gabinetto delle Maschere, see below.) — Then, in the centre: 462. Cinerary urn of oriental alabaster,

found with the inscriptions Nos. 248, 405, 407, 408, 410, 420, which once contained the remains of a member of the imperial Julian family. On the end: *414. Sleeping Ariadne, formerly taken for Cleopatra, found in the reign of Julius II.; below it, *Sarcophagus with battle of the giants. At the sides: *412, 413. The Barberini Candelabra, the largest and finest extant, found in Hadrian's villa; on each three reliefs, (l.) Jupiter, Juno, Mercury, and (r.) Mars, Minerva, and Venus; 416. Relief of the forsaken Ariadne, similar in expression to the large statue; 417. Mercury; 420. Lucius Verus.

[VI. Gabinetto delle Maschere, adjoining the window-niche (closed; adm. only by a special permesso).

The cabinet derives its name from the **Mosaic* on the floor, adorned with masks, etc., found in Hadrian's villa in 1780. — On the right of the entrance: *427. Dancing girl, in Pentelic marble, found at Naples; 428. Relief, called the apotheosis of Hadrian; 429. Stooping Venus, in the bath; *431. Torch-bearing Diana. — Wall opposite the entrance: 432, 434. and on the opposite side 441, 444. Reliefs of the exploits of Hercules; 433. Satyr in rosso antico, copy in the Capitoline; 435. Worshipper of Mithras. — Window-wall: 438. Minerva, from Hadrian's villa; 439. Bathing-chair, of rosso antico, formerly in the court of the Lateran. — In the window: 440. Relief of Bacchanalian procession. — Entrance-wall: 442. Ganymede; 443. Apollo. — A door (which the custodian opens if desired) leads hence to the Loggia Scoperta (containing a few unimportant reliefs and busts), which commands a charming view of M. Mario and Soracte to the left, and the Sabine Mts. to the rigbt.]

We return from the Galleria delle Statue to the Sala degli Animali, and then, opposite the Sala delle Muse, turn to the left, into the court of the Belvedere, see p. 309.

VII. Sala delle Muse, a magnificent octagonal saloon with cupola, adorned with sixteen columns of Carrara marble, containing many remarkably fine Greek portrait heads.

In the Ante-Room: 489. Relief (above, on the right), Dance of the Corybantes; r. 490. Statue of Diogenes; r. 491. Silenus; r. 492. Sophocles, the only portrait accredited by an inscription (unfortunately mutilated); l. (above) 493. Relief of the birth of Bacchus; l. 494. Greek portrait-figure; 485. Bacchus in female attire; 496. Hesiod. — In the Saloon: r. 598. Epicurus; 499. Melpomene, Muse of tragedy. The statues of the Muses preserved here, with the exception of Nos. 504, 520, were found with the Apollo at Tivoli in 1774; 500. Zeno, the Stoic; 503. Æschines, the orator; 502 Thalia, Muse of comedy; 504. Urania, Muse of astronomy; 505. Clio, Muse of history; 506. Demosthenes; 507. Antisthenes, the Cynic; 508. Polyhymnia, Muse of higher lyric poetry; 509. The Epicurean Metrodorus. Opposite to this, l. 510. Alcibiades; 511. Terpsichore, Muse of dancing; 512. Sleeping Epimenides; 514. Socrates; 515. Calliope, Muse of epic poetry; *516. Apollo Musagetes, in a long robe, with an air of poetic rapture, standing on an altar with a representation of the Lares; 517. Erato, Muse of erotic poetry; 518. Themistocles (?); 519. Zeno the Eleatic; 520. Euterpe, Muse of music; 521. Euripides. — In the Ante-Room leading to the Sala Rotonda: r. 523. Aspasia, so-called from the modern inscription on the base; 524. Sappho (doubtful); *525. Pericles; l. 528. Bias, the misanthrope of the seven wise men; 530. So-called Lycurgus; 531. Periander of Corinth.

N.B. The visitor leaving the Sala delle Muse, which he has entered in the direction at present described, next reaches the Sala degli Animali (see p. 310).

VIII. Sala Rotonda, erected under Pius VI. by *Simonetti*, after the model of the Pantheon.

The floor contains an admirable **Mosaic*, found in 1780 in the Thermæ at Otricoli, with Nereids, Tritons, Centaurs, and masks. — In the centre a magnificent basin of porphyry from the Baths of Diocletian. On each side of the entrance, 538, 537. Comedy and Tragedy, from Hadrian's villa.

Then, on the right, **539. Bust of Zeus from Otricoli, the finest and most celebrated extant; *540. Antinous as Bacchus (drapery modern, probably originally of metal), from Hadrian's Prænestine villa (p. 372; 'Antinous Braschi'); 541. Faustina, wife of Ant. Pius; *542. Female statue restored as Ceres; 543. Hadrian, from that emperor's mausoleum (S. Angelo); *544. Hercules, colossal statue in gilded bronze (12 ft. in height), found in 1864 immured in the foundations of the Pal. Righetti, near the theatre of Pompey; 545. Bust of Antinous; *546. So-called Barberini Juno; 547. Sea-god, found near Pozzuoli; 548. Nerva, on the pedestal a fine relief, but of doubtful meaning; 549. Jupiter Serapis; 550. Statue of Claudius as Jupiter, found in 1865 at Cività Lavinia, the ancient Lanuvium; 551. Claudius; 552. Juno Sospita, from Lanuvium, a reproduction during the period of the Antonines of an ancient Latin image; 553. Plotina, wife of Trajan; 554. Julia Domna, wife of Septimius Severus; 555. Genius of Augustus; 556. Pertinax.

IX. Sala a Croce Greca, also constructed by *Simonetti*, in the form of a Greek cross.

This room is at present entered first (comp. p. 304). Approaching from the staircase, we proceed in a straight direction, passing the sphynxes and the large central mosaic. The following enumeration accordingly begins by the entrance from the adjacent Round Saloon. — On the floor are three ancient mosaics. In the centre a head of Pallas, found in 1741 in the Villa Ruffinella, near Frascati. By the steps, between the two sphynxes, *Flower-basket from Roma Vecchia. At the entrance from the Sala Rotonda: Bacchus. — To the right: 559. Augustus; 564. Lucius Verus; 566. Large sarcophagus in porphyry, of Constantia, daughter of Constantine the Great, from her tomb, afterwards the church of S. Costanza, near S. Agnese (p. 175); it is adorned with vintage-scenes, in allusion to the Vineyard of the Lord (the vaulting of the tomb is adorned with mosaics of similar style and import); 567. Priestess of Ceres; 569. Clio; 570. The elder Faustina; *574. Venus, perhaps a copy of the Cnidian Venus of *Praxiteles*, drapery of metal modern; 578, 579. Egyptian Sphynxes; l. 581. Trajan; 582. Apollo Citharœdus, restored as a Muse; 589. Sarcophagus of St. Helena, mother of Constantine, from her tomb near Torre Pignattara, transferred to the Lateran by Hadrian IV., and thence to the Vatican by Pius VI.; 592. Augustus. By the stairs: r. 600. Recumbent river-god, said to have been restored by Michael Angelo (opposite the entrance to the Egyptian Museum).

We now ascend the staircase (with 20 antique columns from Prænestè), leading to the right to the —

X. Sala della Biga, a circular hall with a cupola.

In the centre: *623. Biga, or two-horse chariot, from which the saloon derives its name. The body of the chariot, richly adorned with leaves, which was used for centuries as an episcopal throne in S. Marco, and a part of the right horse are alone ancient. *608. Bearded Bacchus, inscribed 'Sardanapallos'; *610. Effeminate Bacchus; 611. Combatant, in the head resembling Alcibiades, and in position a figure of the group of Harmodius and Aristogeiton at Naples; *612. Draped statue, from the Palazzo Giustiniani in Venice; 614. Apollo Citharœdus; *615. Discobolus, of the Attic school, perhaps after Alcamenes; 616. Portrait-statue of Phocion (?), Epaminondas, or Aristomenes; *618. Discobolus of *Myron;* the original was of bronze; head modern, and inaccurately replaced; it should have been turned to the side, as the excellent replica in the Pal. Lancelotti (p. 192) shows; 619. Chariot-driver; 621. Sarcophagus relief, race of Pelops and Œnomaus; 622. Small Diana.

Leaving the Sala della Biga and turning to the right, we reach, in a straight direction from the staircase, the —

XI. Galleria dei Candelabri, a corridor, 320 ft. in length, in six sections, containing chiefly small and fragmentary sculptures.

I. Section. Right and left of the entrance: 2, 66. Birds' nests and children; r. *19. Boy stooping over dice or something similar; r. 31, l. 35. Candelabra from Otricoli, the former with Satyr, Silenus, and Bacchante, the l-

Apollo, Marsyas, and the Scythian; l. 45. Head of young Satyr; l. 52. Sleeping Satyr, of green basalt. — II. Section. On the r., 74. Pan extracting a thorn from the foot of a Satyr, a fountain-figure; 81. Ephesian Diana, from the villa of Hadrian; 82. Sarcophagus, with the murder of Ægistheus and Clytemnestra by Orestes; r. 93, l. 97. Candelabra, from S. Costanza; l. 104. Ganymede with the eagle; l. 112. Sarcophagus-relief of Protesilaus and Laodamia; 117, 118. Boy with hydria, fountain-figures; *119. Ganymede, carried off by the eagle, copy of a celebrated work by *Leochares*. – III. Section. On the r., 131. Mosaic with dead fish, dates, etc.; 134. Sophocles, sitting; l. 140. Socrates; l. 141, 153. Bacchus with the panther; 148 A. Satyr with the infant Bacchus. — IV. Section. On the r. 157, and l. 219. Candelabra from S. Costanza; r. 168. Roman matron, draped statue; r. 173. Sarcophagus: Ariadne discovered by Bacchus; r. 177. Old beggar; r. 184. Goddess of Antioch; 187. Candelabrum with Hercules' theft of the tripod (Hercules, Apollo, and Dionysus); 190. Candelabrum with Bacchanalian dance, from Naples, a cast from the original in Paris; l. 194. Boy with a goose; 200. Antique Apollo (inaccurately restored); l. 204. Sarcophagus with the children of Niobe; 208. Marcellus (?), nephew of Augustus; 210. Marble vessel with Bacchanalian dancers. — V. Section. On the r., *222. Female runner, from the villa of Hadrian; r. 234. Candelabrum, with Minerva, Jupiter, Venus, and Apollo, from Otricoli; l. 240. Negro-boy with bath-apparatus. — VI. Section. On the r. 253. Sarcophagus with Luna and Endymion; r. 257. Ganymede; l. 264. Daughter of Niobe; l. 269. Sarcophagus with the rape of the daughters of Leucippus by the Dioscuri; upon it, Statue of a fighting Gaul, from the votive offering of king Attalus on the Acropolis of Athens.

The next gallery, containing the tapestry of Raphael, is open to the public on Thursdays only (comp. p. 118).

The ***Tapestry of Raphael**, called *'Gli Arazzi'*, from having been manufactured at Arras in France, was executed from cartoons drawn by *Raphael* in 1515 and 1516, seven of which were purchased in Flanders by Charles I. of England, and are now exhibited in the South Kensington Museum. These designs, derived from the history of the New Testament, are among the most admirable of the great master's works. Each piece of tapestry, wrought with great skill in wool, silk, and gold, when complete cost about 700 pounds. They were originally intended to cover the lower and unpainted part of the walls in the Sistine Chapel. They are now sadly damaged and faded, especially in the flesh tints.

The Marginal Scenes in bronze-colour partly represent scenes from the life of Leo X. when Cardinal de' Medici. The decorations and arabesques which surround the principal designs are chiefly by Raphael's pupil *Giovanni da Udine*. During the siege of Rome in 1527 the tapestry was carried off and seriously injured, but was restored to Julius III. in 1533. In 1798 it fell into the hands of the French, and was sold to Genoese Jews, from whom it was repurchased by Pius VII. in 1808. The Principal Scenes represent: *1. Conversion of St. Paul; *2. St. Peter receiving the keys; 3. St. Paul healing the lame man in the Temple; *4. Miraculous draught of fishes; *5. The people of Lystra about to offer sacrifice to Paul and Barnabas; 6. Duplicate of No 2; *7. Paul preaching at Athens; 8. Christ appearing to Mary Magdalene; 9. The supper at Emmaus; 10. Presentation of Christ in the Temple; *11. Slaughter of the Innocents, on three pieces of tapestry; 12. Adoration of the shepherds; 13. Ascension; 14. Adoration of the Magi; *15. Stoning of Stephen; 16. Resurrection; 17. Religion between Justice and Mercy; 18. Descent of the Holy Ghost; *19. Death of Ananias; 20. Elymas struck with blindness; *21. Paul in prison at Philippi. Those indicated with asterisks are from the cartoons of Raphael; the others may possibly have been executed from small

sketches by the same master, but the designs used by the tapestry-workers are believed to have been drawn by Flemish artists.

[The gallery of the tapestry is adjoined by the *Galleria Geografica*, a corridor 160 yds. long, with maps designed by the Dominican *Ignazio Dante*, and executed by his brother *Antonio* under Gregory XIII. in 1580; ceiling-paintings by *Tempesta* and others; also a number of ancient busts, some of them valuable.]

*Museo Gregoriano.

The ***Museo Gregoriano** of *Etruscan Antiquities*, founded by Gregory XVI. in 1836, occupies twelve rooms, and is also on the upper story. Visitors are admitted on Thursdays only (see p. 118). We ascend the steps from the entrance to the Galleria dei Candelabri (p. 313), and reach the door to the right, where we knock. The museum comprises a number of antiquities excavated chiefly in 1828-36 in the Etruscan cities Vulci, Toscanella, and Chiusi, such as statues, paintings, vases, golden ornaments, and various domestic utensils in bronze, extremely interesting as a link in the history of Italian art, and affording some insight into the habits of the Etruscans, of whom but little is yet known. Of the numerous objects, which are chiefly of small size, the following deserve special mention.

(To the left by the loggia, in the space before the door, is a relief of Medea; right, by the door, another with a contest of Hercules.)

I. Room: Three sarcophagi of terracotta with life-size figures of the deceased on the covers. On the walls numerous portrait-heads in terracotta, of peculiar formation. — The II. Room is then entered to the right. One of the larger sarcophagi on the left is of travertine, adorned with an almost flat relief of a chariot with a bearded man and musicians, on which traces of painting are visible; numerous smaller cinerary urns, some of them of alabaster with mythological reliefs, from Chiusi and Volterra. — III. Room: In the centre a large sarcophagus of tuffstone with recumbent figure and reliefs of the murder of Clytemnestra, sacrifice of Iphigeneia, Eteocles and Polynices, Telephus and Orestes. Beyond this is a fine frieze in terracotta, recently discovered at Cervetri. In the corners are small and strange-looking cinerary urns in the form of houses, perhaps Celtic, found under the lava between Albano and Marino. — IV. Room: containing terracottas. *Mercury; on each side fragments of female figures with rich drapery, from Tivoli. On the right, below, a relief in stucco of Venus and Adonis, Cupid dressing the wound of the latter; left, a relief of Jupiter, Neptune, and Hercules; on the walls reliefs, cinerary urns, architectural fragments. By the window small terracottas.

The next four rooms contain the **Collection of Vases.** These painted vessels were partly imported from Greece, partly manufactured in Etruria itself, where Vulci, Chiusi, Volterra, Bomarzo, etc. are proved to have excelled in this branch of art. The Etruscans imitated the earlier Greek vases with black, as well as the later with red figures, often without a just appreciation of the subjects, and with an obvious preference for tragic scenes, especially murders. An exhaustive examination of the details will be undertaken by the scientific only; the most interesting objects only need be enumerated here. — V. Room: By the walls a great number of vases with the same decorations from Vulci; on the column towards the window a large *vase with whitish ground and coloured designs, representing the delivery of the infant Bacchus to Silenus; by the window to the left a humorous representation of Jupiter and Mercury's visit to Alcmene; in the cabinet objects in crys-

tal from Palestrina. — VI. Room: In the centre five vases, four of them remarkably fine; on the first, with three handles, a poet and six muses. Towards the posterior wall: *Achilles and Ajax playing at dice (with the name of the manufacturer *Exekias*). In the centre a vessel of great antiquity, with representations of animals. On the second to the left near the window-wall, is *Hector's Death. The sixth by the entrance-wall represents two men with oil-vessels and the inscriptions: 'O Father Zeus, would that I were rich', and: 'It is already full and even runs over'. Over the doors are mosaics from Hadrian's villa. By the second window two basins with ancient Latin inscriptions. — VII. Room: Semicircular corridor. In the first niche a large vase of S. Italy. In the second *Minerva and Hercules, from Vulci. To the right and left of these, imitations of the prize-vases of the Panathenæan games at Athens, with Athene between two fighting-cocks. Then the sixth: *Hector taking leave of Priam and Hecuba. The third niche contains a vase of S. Italy; to the left of it, *Achilles and Briseïs. — VIII. Room: containing a large collection of graceful and delicately painted goblets, placed on appropriate stands. The cabinet contains small vases, some of them of irregular form. On the wall above are copies of paintings in a tomb at Vulci, showing that Etruscan art was at this period completely Hellenised. Below, as the imperfectly interpreted inscriptions appear to indicate, is an historical scene, an adventure of Mastarna (Servius Tullius) and Cælius Viberna, besides mythological representations (Cassandra, Achilles slaying the victim for the funeral sacrifice of Patroclus).

We now return to the sixth room, in order thence to reach the — IX. Room on the right, where **Bronzes** of every description, domestic utensils, weapons, ornaments, jewellery, etc. are arranged. By the wall to the right the statue of a warrior, with Umbrian inscription, found at Todi in 1835; opposite, a bed, and boy with a bulla, sitting. On the wall as far as the window, helmets, shields, mirrors with engraved designs. By the right window a cista of bronze from Vulci, with Amazon battles in embossed work, which when found contained articles of the female toilet.

Passing through a door on the right, we next enter the — X. Room, or Corridor, where water-pipes, a boy with a bird in bronze, etc., are preserved, and the — XI. Room: containing all kinds of vases, as well as copies of **Tomb-Paintings** from Corneto and Vulci, invaluable in the study of early Italian art. The most ancient style is represented by the paintings on the narrow sides of the saloon (excepting the scene over the door), which resemble early Greek designs, but are ruder and more destitute of expression. The next stage is exemplified by the designs on the long walls, where the progress is traced which the Etruscans had made in the art of drawing and in their ideas of the human figure, under the influence of the Greeks; at the same time Etruscan peculiarities are observable, especially in the heads, which are all in profile. These paintings, like the preceding, also represent games and dances performed in honour of the dead. The third and fully developed period is represented by the picture, over the door, of Pluto and Proserpine (the latter full-face), which may probably be regarded as coeval with those in the 8th room. — We now return to the 9th room, where immediately to the right, by the windows, is a glass cabinet with votive objects, found at the mineral springs of Vicarello, near the Lago di Bracciano: golden ornaments, silver goblets, polished stones. In front of the 2nd window a cabinet with objects excavated at Pompeii in presence of Pius IX.; below, an *equestrian relief in marble. The turning glass-cabinet in the centre contains *golden ornaments; in the upper section are arranged those found in 1836 in a tomb at Cervetri, in the lower similar objects from other tombs. These show the great skill and taste in workmanship of this kind to which the magnificence-loving Etruscans had attained, and the chains, wreaths, rings, etc. afford models which are rarely equalled by Roman jewellers of the present day (see Castellani, p. 110). By the 3rd window is a second, but less perfect cista, adorned with engraving. By the wall a large arm in bronze, numerous mirrors with designs, a restored biga, behind it a male bust; in the cabinet small bronzes. By the fourth wall: candelabra, kettles, shields; in the centre a brazier with tongs and poker. — In the XII. Room, on the left,

is an imitation of an Etruscan tomb, with three burial recesses, vases, etc.; at the entrance two lions from Vulci. The cabinet in the centre contains bronzes from Veii; by the window small ornaments and objects in glass. Also several Chinese curiosities.

Egyptian Museum.

The **Egyptian Museum** is below the Etruscan, in the so-called *Torre de' Venti*. Pius VII. purchased the nucleus of the collection from Andrea Gaddi, and greatly extended it, and his example was followed by Gregory XVI. The stiff and grotesque specimens of Egyptian art may be glanced at by the traveller, for the sake of comparing them with those of the Hellenic and Italian, but the museum contains few objects of great interest. Entrance (Thursdays only, p. 118) at the bottom of the staircase from the Sala a Croce Greca (p. 313).

1st Room: Three coffins of mummies in green basalt, and four in painted wood. — 2nd R.: *Egyptian colossal statues: (1) Mother of Rhamses (Sesostris), in black granite, between (2) two lions of basalt, from the Thermæ of Agrippa, which formerly long adorned the Fontana di Termini; (3) by the exit-wall, in the centre: Ptolemy Philadelphus, to the left of him, his Queen Arsinoe, in red granite (from the gardens of Sallust). — 3rd R.: The objects collected here are from Hadrian's villa at Tibur, of Roman workmanship in the Egyptian style. *Colossal statue of Antinous, the favourite of Hadrian, in white marble. The Nile, in black marble. — 4th R.: Small idols and vases of alabaster. — 5th R.: Eight statues of the goddess Pacht (Isis), from the ruins of Carnac, ten mummies, and two coffins of stone. — 6th and 7th R.: Several mummies of animals, scarabees, bronzes of animals (ibis, cats, etc.). — 8th R.: Idols and ornaments; scarabees (stones cut in the shape of beetles); in the cabinet to the left of the window, Athenian and Ptolemaic silver coins. — 9th R.: MSS. on Papyrus. — 10th R.: Coptic inscriptions, hieroglyphics, cuneiform characters. Small reproduction of the Nile in the Braccio Nuovo (p. 306). Model of a pyramid.

C. Library.

The Library and the Museum of Statuary may be conveniently visited in succession as they are open on the same days and at the same hours. Entrance for readers in the Cortile di S. Damaso, for visitors by the glass-door at the bottom of the staircase to the Sala a Croce Greca (comp. p. 304; visitors knock).

At a very early period the popes began to collect documents and thus gradually formed the **Archives**, which are mentioned for the first time under Damasus I., and were preserved in the Lateran. After various losses, caused especially by the migration to Avignon, and frequent change of locality, the library is now finally established in the Vatican in eleven rooms, in addition to the great library-hall. Over the door is the inscription: *Paulli Papae V. Archivium.* The Archives comprise a number of the most interesting and important documents, especially of the middle ages, registers of the papal acts, letters of the popes from Innocent III. down to Sixtus V. in 2016 vols., and correspondence with nuncios and foreign nations.

Besides this collection of documents, the popes possessed their private libraries. The public **Library** was first instituted by Nicho-

las V., and then consisted of 9000 vols.; and *Giovanni Tortelli* was the first librarian.

The library was neglected and dispersed by his successors. SIXTUS IV. was the first to revive the institution; he assigned a locality under the Sistine Chapel for the collection, appointed *Platina* (1475) director, and set apart definite revenues for its maintenance. Thus endowed, it increased steadily, and the allotted space became more and more inadequate to its requirements, until in 1588 SIXTUS V. caused the present magnificent edifice to be erected by *Domenico Fontana*, intersecting the great court of Bramante. To this ever-increasing collection several considerable libraries have been added by purchase or donation, some of which are catalogued and preserved separately. In 1623 the Elector Maximilian presented to the Pope the *Bibliotheca Palatina* of Heidelberg, when the town was taken in the Thirty Years' War; and in 1657 the *Bibl. Urbinas*, founded by Duke Federigo da Montefeltro, in 1690 the *B. Reginensis*, once the property of Queen Christina of Sweden, and in 1746 the *B. Ottoboniana*, purchased by Alex. VIII. (Ottobuoni), were added. Most of the MSS. carried off by the French were restored in 1814.

The Vatican Library now contains nearly 24,000 MSS., of which about 17,400 are Latin, 3450 Greek, and 2000 Oriental. Of the latter a printed catalogue has been published (1756-59), and continued by Card. Mai. There are also about 50,000 printed books, but those only which formerly belonged to the library of Card. Mai are catalogued and available for consultation. The principal librarian is a cardinal, at present *Pitra*, who in ordinary business is represented by the under-librarian, Monsignor *Pecci* (brother of Pope Leo XIII.), and the Custodian, Padre *Bollich;* besides these there are seven scrittori and several subordinate officials (scopatori). The usefulness of the library is greatly circumscribed by the numerous holidays on which it is closed. It is not available on more than 100 days in the year (from the middle of Nov. to the middle of June), and then only for 3 hrs. daily (8-11). Permission to use it is best obtained through the traveller's ambassador, or by private letters of introduction, the applicant stating the branch of study contemplated.

Visitors first enter (comp. p. 317) a long CORRIDOR below the Galleria dei Candelabri, divided into several sections. — Section 1: *Museo Profano:* To the right, by the door: *Bronze head of Augustus, one of the finest extant portrait-busts of that emperor; left, on the table, a small, finely executed head of Venus. The cabinets contain beautiful ancient and modern ornaments, etc.; e.g. in the 2nd cabinet (left), Oriental bronzes and articles in gold, hair found in an ancient tomb, etc. — At the entrance to the next room, or section, are two porphyry columns from the Thermæ of Constantine, on each of which are carved the figures of two kings. — The frescoes of scenes from the lives of Pius VI. and Pius VII. possess little interest. — The following rooms contain the *Bibliotheca Ottoboniana*, the *Bibliotheca Reginensis*, and the MSS. of the Vatican library. — For the continuation of the corridor, see below.

We now turn to the left and enter the GREAT HALL, 77 yds. long, 16 yds. wide, and 29 ft. high, supported by 6 buttresses, constructed by Fontana and paved with marble by Pius IX. (immediately to the left is the entrance to the Archives). The paintings (of the 17th cent.) are in bad taste. By the walls and round the pillars are 46 small cabinets containing the MSS., the most celebrated of which are preserved in two glass-cases in the right wing of the hall. Most of the ancient busts placed on the cabinets are of no great value. In the 1st are the celebrated palimpsest of the Republic of Cicero, Dante with miniatures by *Giulio Clovio*, the ritual of Card. Ottobuoni, breviary of King Matthias Corvinus, etc. In the 2nd are the MSS. of the Greek New Testament (5th cent.), of Virgil (5th cent.), and Te-

rence (the so-called 'Bembinus', of the 4th cent.); also autographs of Petrarch and Tasso. Between the pillars are placed a number of gifts presented to the popes: malachite vase, presented by Emp. Nicholas to Gregory XVI.; the font of Sèvres porcelain, in which the ex-imperial prince was baptised, presented by Napoleon III. to Pius IX.; vase of Scottish granite, gift of the Duke of Northumberland to Card. Antonelli; two vases of Berlin porcelain, presented by Fred. William IV.; vase of Sèvres porcelain, presented by Charles X.; a cross of malachite, from Prince Demidoff. Behind a railing two candelabra, presented by Napoleon I. to Pius VII. — In the adjoining *Reading-Room* and in the *Ante-Chamber* proper of the library (on entering from the Museo Chiaramonti as formerly) are suspended the portraits of the cardinal-librarians. The ante-room also contains framed papyrus-scrolls and a facsimile of the two columns from the Triopium of Herodes Atticus on the Via Appia, with an imitation of ancient Attic characters, the originals of which are in Naples.

We now retrace our steps through the Great Hall to the *Corridor*, the continuation of which is also divided into sections. The two first sections contain the MSS. of the Palatine and Urbino libraries. In the first, over the entrance, is represented the Interior of SS. Apostoli; over the egress, Interior of the old church of St. Peter; in the second, over the entrance, the Erection of the Vatican Obelisk by Fontana (see p. 279); over the egress, St. Peter's, according to Mich. Angelo's design. In the third section, quattrocentists and oriental MSS.; by the sides of the egress, two ancient portrait-statues, l. the orator Aristides, r. Lysias. — We next enter the —

Museum of Christian Antiquities. The 1st Room contains curiosities from the catacombs: lamps, glasses, bottles, gems, statuettes, pictures, altar-pieces, crosses, etc., the most interesting of which are preserved under glass. To the right in the first cabinet are several fine diptychs and triptychs in ivory, of which the first on the left is especially remarkable. — The 2nd Room, the *Stanza de' Papiri*, adorned with paintings by *Raph. Mengs*, is filled with documents on papyrus of the 5th-8th cent., found at Ravenna. — The glass-cabinets of the 3rd Room contain a large number of small pictures of the 13th-15th cent., unfortunately not distinctly visible. On the wall of the egress, on the right, a Russian painted calendar in the form of a cross, of the 17th cent.; next to it a large cross of rock-crystal, on which the Passion is represented, by *Valerio Vicentino*, presented by Pius IX. — To the right is the entrance to a collection of —

Ancient Pictures. On the floor, ancient mosaics. On the right wall: Phædra and Scylla; above, Ulysses and Circe; then the so-called **Aldobrandine Nuptials*, one of the finest ancient pictures extant, found in Rome in 1606; next to it, to the left, Warrior in armour, found at Ostia in 1868; above it, Ulysses encountering the Læstrygones; to the left, by the egress, Ship being loaded, found at Ostia in 1867. On the end wall: Pasiphae and Myrrha. On the left wall: Cupids in two-horse chariots; to the left of the latter, Vessel drawn on a waggon; right, Sacrificial procession before the statue of Artemis, both from Ostia, found in 1868; above them, the Spies of Ulysses among the Læstrygones. Then, above: *Ulysses in the infernal regions; below it, *Canace and an unknown female figure. These six mythological figures of women celebrated for their unfortunate love-affairs, are from Torre di Marancio. The representations from the Odyssey were found on the Esquiline.

The adjacent cabinet contains a collection of *Ancient Tile-stamps*. — Returning to the third room: to the right in the window, oriental gold and silver plate, a gift from the King of Siam to Pius IX., with his photograph. — The door leads hence to the Collection of Coins, extensively pillaged in 1797 and 1849 (not now shown), formerly the *Chapel of Pius V.*, with frescoes by *Giorgio Vasari*, a carved prie-Dieu of Pius IX., and the conspicuous portrait of Pius IX. on glass, executed at Aix-la-Chapelle.

We are next conducted to the Appartamenti Borgia, occupied by the printed books. We traverse several undecorated rooms, and then enter the *apartments embellished with paintings by *Pinturicchio*, which are among the finest works of the kind. The subjects are partly allegorical (1st room, arts and sciences), partly from the history of Christ and the saints. The last

room but one contains a model of a projected church of the 'Immaculate Conception', by Neveu, a French architect. The last large saloon is adorned with paintings and stucco-work by *Giov. da Udine* and *Perino del Vaga*, now sadly marred by restoration.

The *Studio del Mosaico*, or *Papal Manufactory of Mosaic*, is under the gallery of the inscriptions; entrance in the left angle of the farther side of the Cortile di S. Damaso (p. 289). Permessi obtained at the Segretaria, comp. p. 118. Numerous hands are employed here in copying celebrated pictures for churches, etc. The material used is a kind of coloured glass, of which there are no fewer than 10,000 different shades. — The papal *Armoury* and *Mint (La Zecca)* near the Vatican also contain a few objects of interest, e.g. all the papal coins from the time of Hadrian I., and most of the dies since Martin V.

The Longara.

The Borgo is connected with Trastevere by the VIA DELLA LONGARA, 3/4 M. in length, constructed by Julius II. The Borgo is quitted by the *Porta di S. Spirito* (Pl. I, 7; p. 278), begun by Antonio da San Gallo, and nearly occupying the site of the old Gate of the Saxons. — To the right, immediately to the S., the steep Salita di S. Onofrio ascends to the right (then to the left where the street divides) in 5 min. to —

***S. Onofrio** (Pl. II, 7), on the slope of the Janiculus, erected in 1439 by *Niccolò da Forca Palena* in honour of the Egyptian hermit Honophrius; adjoining it is a monastery of the order of St. Jerome. The church and monastery are preceded by a colonnade of eight columns; in the lunettes are three frescoes from the life of St. Jerome by *Domenichino*, protected by glass (Baptism, Chastisement, Trance). If the church is closed, visitors ring (r.) at the door of the monastery (1/2 fr.).

LEFT SIDE. The 1st Chapel, restored by Pius IX., contains the tomb of the poet Torquato Tasso (by *de Fabris*, 1857), who died in this monastery in 1595. In the 3rd chapel, the tombstone of the linguist Card. Mezzofanti (d. 1849). — RIGHT SIDE. The 2nd chapel contains a Madonna, altar-piece by *Ann. Caracci*. At the end of the right wall: monument of Archbp. Sacchi (d. 1505); in the lunette St. Anna teaching the Madonna to read, by *Pinturicchio*. The TRIBUNE contains restored frescoes, the upper attributed to *Peruzzi*, the lower to *Pinturicchio*, probably both by Peruzzi.

The *Monastery* contains, in a passage on the first floor, a **Madonna with the donor, a fresco by *Leonardo da Vinci*, which has unfortunately been much injured by retouching (the attitude of the raised arm of the child, for example, has been entirely spoiled). The cell is still shown in which Tasso resided, when about to receive the laurels on the Capitol, and in which he died, 25th April, 1595. It contains his bust in wax, taken from the cast of his face, his portrait (fresco by Balbi, 1864), autograph, etc. In the *Garden* of the monastery, near some cypresses, are the remains of an oak (destroyed by lightning in 1842), under which Tasso was in the

habit of sitting. Admirable *view of the city, and of St. Peter's in the opposite direction.

Those who desire to proceed hence to Trastevere may in descending select the shorter and steeper road to the right.

To the right in the LONGARA is the *Ospizio de' Pazzi* (Pl. I, II, 7), a large lunatic asylum erected by Pius IX., with a long inscription.

Farther on, to the left, is the new chain-bridge (Pl. II, 10; toll 1 soldo); on the opposite bank rises S. Giovanni dei Fiorentini (p. 206). Opposite the bridge, in the Longara, is the extensive *Pal. Salviati* (Pl. II, 7), with a handsome court of the 16th cent. Prince Borghese, having inherited this palace, sold it to the government, which has established in it the *Tribunale Supremo di Guerra e Marina*, or supreme military court of justice. The adjacent garden, skirted by the street, was converted by Gregory XVI. in 1837 into a *Botanical Garden* (visitors ring at the small door on the right), which belongs to the Sapienza (p. 195), and contains many rare and beautiful trees and plants and various curiosities.

Farther on in the Longara, about $^1/_2$ M. from the Porta S. Spirito, is the small church of *S. Giacomo alla Lungara*, said to have been founded by Leo IV., but rebuilt in the 17th cent. The adjoining convent is now occupied by Bersaglieri. — A little farther on, to the left, opposite the Pal. Corsini, is the —

****Villa Farnesina** (Pl. II, 11; closed at present), erected in 1506 by *Bald. Peruzzi* for the papal banker Agostino Chigi, an enthusiastic admirer of art and patron of Raphael, the property of the Farnese family since 1580, and now of the ex-king of Naples, who has let it on a lease of 90 years to the Marchese di Lema. This small palace is one of the most pleasing Renaissance edifices in Rome, being simple in style, and of symmetrical proportions. The ceiling of the principal chamber on the ground floor, which is entered direct from the garden, was designed by *Raphael* (1518-20), and decorated by *Giulio Romano*, *Francesco Penni*, and others of his pupils, with twelve illustrations of the ** MYTH OF PSYCHE, which are among the most charming creations of the master (comp. p. LVII). The hall was originally open, but is now furnished with large windows in order to protect the pictures.

The series of the scenes represented begins on the left end wall, and is continued on the wall opposite the entrance. Raphael adhered to the charming fable of Apuleius, which may be briefly told as follows. A certain king had three daughters, of whom Psyche, the youngest, excites the jealousy of Venus by her beauty. The goddess accordingly directs her son Cupid to punish the princess by inspiring her with love for an unworthy individual (1). Cupid himself becomes enamoured of her, shows her to the Graces (2), and carries her off (this is the best preserved of the paintings). He visits her by night only, warning her not to indulge in curiosity as to his appearance. Psyche, however, instigated by her envious sisters, disobeys the injunction. She lights a lamp, a drop of heated oil from which awakens her sleeping lover. Cupid upbraids her, and quits her in anger. Psyche wanders about, filled with despair. Meanwhile Venus has been in-

formed of her son's attachment, imprisons him, and requests Juno and Ceres to aid her in seeking for Psyche, which both goddesses decline to do (3). She then drives in her dove-chariot to Jupiter (4), and begs him to grant her the assistance of Mercury (5). Her request is complied with, and Mercury flies forth to search for Psyche (6). Venus torments her in every conceivable manner, and imposes impossible tasks on her, which, however, with the aid of friends she is enabled to perform. At length she is desired to bring a casket from the infernal regions (7), and even this, to the astonishment of Venus, she succeeds in accomplishing (8). Cupid, having at length escaped from his captivity, begs Jupiter to grant him Psyche; Jupiter kisses him (9), and commands Mercury to summon the gods to deliberate on the matter (ceiling-painting on the right). The messenger of the gods then conducts Psyche to Olympus (10), she becomes immortal, and the gods celebrate the nuptial-banquet (ceiling-painting on the left). In this pleasing fable Psyche obviously represents the human soul purified by passions and misfortunes, and thus fitted for the enjoyment of celestial happiness.

In the compartments below the pendentives twelve Cupids with divine attributes. The garlands which surround the different paintings are by *Giovanni da Udine*. — The frescoes, having suffered from exposure to the atmosphere, were retouched by *Maratta*. The blue ground, which was originally of a much warmer tint, as is apparent from the few portions still unfaded, was most seriously injured. The whole nevertheless produces a charming and brilliant effect owing to the indestructible beauty of the designs. The felicity with which the scenes have been adapted to the unfavourable spaces is also remarkable.

The smaller apartment adjoining the principal hall, which was also once an open Loggia, contains a second mythological picture by *Raphael*, which is no less charming than the Psyche series, and even far surpasses them in point of execution: **Galatea, borne across the sea in a conch, and surrounded by Nymphs, Tritons, and Cupids, painted entirely by the master's own hand in 1514. The *ceiling of this room was decorated and painted by *Bald. Peruzzi*.

Ceiling pictures: Perseus and Diana. The hexagonal spaces contain gods of the planets and mythological scenes. In the lunettes were afterwards added scenes from the Metamorphoses, the first Roman work of *Seb. del Piombo*. The colossal head in the lunette on the left lateral wall is said to have been drawn by *Michael Angelo* in charcoal, whilst waiting for Dan. da Volterra who was also engaged here, but is more probably by Peruzzi.

In the corner of the entrance wall, to the left of Galatea, *Seb. del Piombo* painted the Polyphemus, afterwards almost entirely obliterated, and badly restored. — The landscapes are erroneously attributed to G. Poussin.

The restorations which the two rooms have recently undergone have only been partially successful.

The upper floor of the Farnesina also contains celebrated frescoes: the Marriage of Alexander with Roxana, and the Family of Darius before Alexander, both by *Sodoma* (painted after 1520), but unfortunately not accessible.

Opposite is the ***Palazzo Corsini** (Pl. II, 11), formerly the property of the Riarii, purchased by Clement XII. for his nephew Card. Neri Corsini in 1729, and altered by *Fuga*. In the 17th cent. it was occupied by Queen Christina of Sweden, who died here, 19th April, 1689. A double staircase ascends from the principal portal to the 1st floor, where the Picture Gallery is situated (adm., see p. 117; fee $1/2$ fr.; the custodians are well-informed and obliging). Among a great number of mediocre and inferior works are a few pictures of rare merit. Catalogues in each room.

1st Room. 1, 5. *Bloemen (Orizzonte)*, Landscapes; 2, 4. *Locatelli*, Landscapes. This room also generally contains a small Holy Family by *Battoni*. By one of the walls a well-preserved ancient sarcophagus with sea-gods, from Porto d'Anzio.

2nd Room. 4. *Bassano*, Holy Family; 12. *Eliz. Sirani*, Madonna in a glory; 15. *G. Poussin* (?), Landscape; 17, 19. *Berghem*, Landscapes with cattle; 20. *Lod. Caracci*, Pietà. A *Madonna by *Carlo Dolce* is also generally here. On the walls, a number of ancient heads, some of them interesting. To the right is the —

3rd Room: 1. *Guercino*, Ecce Homo; 4, 5. *Peters*, Wharf; 17. *Caravaggio*, Madonna; *23. *Both*, Evening Landscape; 26. *Fra Bartolommeo*, Madonna; 43. *Saraceni*, Martyrdom of two saints; 44. After *Raphael*, Julius II.; 50. *Titian*, Philip II. of Spain; 55. *Dutch School*, Kitchen-scenes; 61. *Vasari*, Holy Family; 52. *Saraceni*, Vanity; 84. *Borgognone*, Cavalry skirmish; 88. *C. Dolce*, Ecce Homo.

4th Room: *11. *Guido Reni*, Herodias; 16. *G. Reni*, Madonna; 22. *Baroccio*, Christ and Mary Magdalene; 27. *Lod. Caracci*, Heads as studies; 35. *Parmeggianino*, Four heads; 40. *Maratta*, Portrait of his daughter; 41. After *Raphael*, Female portrait, copy of that in the Tribuna at Florence; 43. *Maratta*, Madonna; 44. *A. Dürer*, Hare; 47. *Poelemburg* (?), Landscape with the judgment of Paris, after Raphael; also eleven small pictures from military life, erroneously attributed to Callot. Ancient marble chair with reliefs, found near the Lateran. On a table stands the **Corsinian Vase* in silver, with a representation of the atonement of Orestes in chased work. Two marble statuettes, Hunting and Fishing, by *Tenerani*.

5th Room, in which Christina of Sweden is said to have died: Ceiling decorations of the school of the Zuccheri. 2. *Perino del Vaga*, Holy Family; *14. *Maratta*, Annunciation; 20. *Lanfranco*, Polyphemus and Ulysses; 23. *Franc. Albano*, Madonna; 44. *Marc. Venusti*, Holy Family, designed by Michael Angelo; 50. *Salv. Rosa*, Card-players; 51. *Marc. Venusti* (?), Sculptor.

6th Room, containing an interesting collection of portraits, most of which are worthy of notice: 19. *Holbein*, Portrait of a man, much retouched; *20. *G. Romano*, Monsgr. Ghiberti; *22. *Rembrandt* (?), Old woman; 23. *Giorgione*, Portrait of a man; 26. *Spanish Sch.*, Portrait; *32. *Van Dyck*, Portrait; *34. Nativity of Mary, after Dürer's woodcut; *43. *Germ. Sch.*, Cardinal (erroneously attrib. to Dürer); 47. *Rubens*, Portrait of himself; 50. *Titian* (?), Card. Alex. Farnese.

7th Room: *11. *Murillo*, Madonna; *13. *G. Poussin*, Landscape; 21. *L. Giordano*, Christ as a boy in the Temple; *22, *23, *24. *Fiesole*, Descent of the Holy Ghost, Last Judgment, Ascension; 31, 32. *N. Poussin*, Landscapes.

8th Room: 6. *Claude Lorrain* (?), Landscape; *7. *G. Poussin*, Landscape; 10. *Polidoro da Caravaggio*, History of Niobe, design in the form of a frieze; 11. *N. Poussin*, Holy Family; 12. *Erc. Grandi*, St. George; 13. *Guido Reni*, La Contemplazione; *15, 21, 23. *G. Poussin*, Landscapes; 24. *Guercino*, St. Jerome; 25. *Ribera*, St. Jerome. This room also contains two marble busts, portraits of members of the Corsini family. — The adjoining Cabinet contains pictures of the older Florentine and Sienese schools, most of them of little value, and badly preserved. 23. *Gher. Starnina*, Madonna; 26. *Spagna*, Madonna.

9th Room: 2. *Teniers*, Interior of a stable; 8. *Lod. Caracci*, Pietà, sketch of No. 20 in the 2nd R.; 9. *Velasquez*, Innocent X. (copy of the picture in the Pal. Doria, p. 156); *28, 29. *Salv. Rosa*, Battles; 30. *Giorgione* (?), Female heads; 36. Portrait, master unknown; 49. *Gherardesca da Siena*, Madonna. — In the adjoining private apartment, shown by the custodian if requested: ancient mosaic of two restive oxen with a plough and their driver; two ancient portrait-statues; also a bronze relief of the Rape of Europa, attributed to *Benvenuto Cellini*.

The *Library* of this palace (adm., see p. 109; entrance by the principal portal; traverse the open corridor to the right, and ascend to the 1st floor), founded by Card. Neri Corsini, and one of the largest in Rome, consists of eight rooms containing a number of

MSS. and printed works of great value, and one of the largest collections of *Engravings* in the world.

A large and beautiful **Garden* extends behind the palace on the slopes of the Janiculus. The heights command an admirable *view of Rome, especially towards sunset (porter $^1/_2$ fr., but more for a party).

A little to the S. of these palaces the Via della Longara is terminated by the *Porta Settimiana* (Pl. II, 11), a gate in the older wall of Trastevere, deriving its name from the gardens of Septimius Severus which once lay in the vicinity.

Trastevere.

The *Janiculus* (275 ft.) rises to a commanding height near the river, and was on that account chosen by the ancient kings of Rome as the site of a castle, which they connected with the city lying opposite to it by a double wall. The hill was at length annexed to the city by Augustus as a 14th quarter, which he named the *Regio Transtiberina*. The banks of the Tiber here were bordered with handsome villas, but the quarter always retained the character of a suburb, and was much frequented by foreigners, and particularly Jews, who formed a community here down to the beginning of the 16th century. Trastevere is now inhabited almost exclusively by the working classes, among whom many well-built and handsome persons of both sexes will be observed. The inhabitants of Trastevere maintain that they are the most direct descendants of the ancient Romans, and their character and dialect differ in many respects from those of the citizens of other quarters.

Trastevere is connected with the city by three bridges, the most N. of which is the *Ponte Sisto* (Pl. II, 11), constructed by *Baccio Pintelli* under Sixtus IV., in 1474, on the site of the *Pons Aurelius*, which was destroyed in the 8th century. Fine view from the bridge.

To the right the *Via di Ponte Sisto* leads in 3 min. to the broad Via Garibaldi, formerly Via delle Fornaci, which ascends to the left a little on this side of the Porta Settimiana (see above), and which we now follow. After 5 min. the street emerges into the open air (immediately to the right diverges a direct but steep road to Acqua Paola, see p. 326), but still retains the name of Via Garibaldi, and ascends in windings to S. Pietro in Montorio, the Acqua Paola, Porta S. Pancrazio, and Villa Pamfili. Pedestrians may, about 180 paces from the last houses, beyond the memorial tablet, turn to the right, and follow a footpath flanked with oratories, which ascends in 3 min. to —

S. Pietro in Montorio (Pl. II, 12), erected in 1500 for Ferdinand and Isabella of Spain by *Baccio Pintelli*, on the spot where St. Peter is said to have suffered martyrdom, and situated on the slope of the Janiculus, 197 ft. above the sea-level. The campanile and tribune were almost entirely destroyed during the siege of 1849. If the church is closed, visitors ring at the door on the right (5-10 soldi).

Right Side. The 1st Chapel was decorated by *Seb. del Piombo* with frescoes from Michael Angelo's drawings: Scourging of Christ (of which there is a small duplicate in the Gall. Borghese), adjoining which are St. Peter on the left and St. Francis on the right; on the ceiling the Transfiguration; on the exterior of the arch a prophet and sibyl. The 2nd Chapel (Coronation

of Mary on the arch) was painted by pupils of Perugino. The altar-piece of the 5th Chapel, Conversion of St. Paul, is by *Vasari*. — The High-Altar was once adorned by Raphael's Transfiguration (p. 303). — LEFT SIDE. The last chapel contains an altar piece by *Daniele da Volterra* (?), Baptism of Christ; in the 4th Chapel an Entombment by a Dutch master; the altar-piece and ceiling of the 3rd were painted by pupils of Perugino; in the 2nd are sculptures of the school of Bernini; in the 1st, St. Francis by *G. de' Vecchi*. By the wall near the door, the tomb of St. Julian, Archbp. of Ragusa, by *G. A. Dosio*, 1510.

In the court of the monastery rises the * *Tempietto*, a small circular building with sixteen Doric columns, erected in 1502 from *Bramante's* designs, on the spot where the cross of St. Peter is supposed to have stood. A chapel in the interior contains a statue of St. Peter, and below it is a second chapel, with an opening in the floor indicating the spot where the cross is said to have stood.

The piazza in front of the church (197 ft.) commands a magnificent **VIEW of Rome and the environs, for the orientation of which this point is admirably adapted (comp. annexed Panorama). The most important places are enumerated here from right to left, except where the contrary is stated. To the S. is the Tiber, which is crossed by the iron-bridge of the railway to Cività Vecchia; beyond it the extensive basilica of S. Paolo Fuori le Mura. Then part of the city-wall, in front of it the green Monte Testaccio, the cypresses and tombstones of the Protestant burial-ground, the pyramid of Cestius, and the Porta S. Paolo. Nearer rises the Aventine, its base washed by the Tiber, which is not visible hence, with the three churches of S. Maria del Priorato, S. Alessio, and S. Sabina. Beyond are the Alban Mts., with Mte. Cavo on the right, and Frascati on the left (comp. p. 137); in the foreground on this side of the river is the hospital of S. Michele, and quite near us the large new tobacco-manufactory. On the Cælius, the Villa Mattei and S. Stefano Rotondo, above which, on the extreme spur of the Alban Mts., is Colonna; between this and the Sabine Mts., near Palestrina, the more distant Volscian Mts. Then the Palatine, with the ruins of the palaces of the emperors and the beautiful cypresses of the Villa Mills, above which rise the statues on the façade of the Lateran. Next, the Colosseum, the three huge arches of the basilica of Constantine; then the Capitol with the new German Archæological Institute, the Pal. Caffarelli, the tower of the senatorial palace, part of the façade of the Capitoline Museum, and the church of Araceli; the two domes with the campanile above these belong to S. Maria Maggiore on the Esquiline. The finely shaped, double-peaked mountain in the extreme distance is the Monte Velino (8166 ft.), which rises to the N. of the Lago di Fucino. Farther on, near the cypresses, the extensive royal palace on the Quirinal, in front of which, near a bright-looking dome, rises Trajan's column; more towards the foreground the church del Gesù with its dome, beyond which is the M. Gennaro. Then on the Pincio, the most N. of the Roman hills, the bright Villa Medici, and to the right of it

S. Trinità de' Monti, rising with its two towers above the Piazza di Spagna; farther to the right, the casino of the Villa Ludovisi. Nearer, not far from the Tiber, rises the Pal. Farnese with its open loggia. To the right of it, the spiral tower of the Sapienza; farther to the right, part of the dome of the Pantheon, concealed by the dome-church of S. Andrea della Valle, to the right of which the column of M. Aurelius in the Piazza Colonna is visible. Again to the left, on the height, are the wall and the Passeggiata of the Pincio with the two dome-churches of the Piazza del Popolo. Then, near the river, the Chiesa Nuova; beyond it the indented outline of Soracte. On this side of the Tiber rises the castle of S. Angelo; beyond it, the heights of Baccano. By the chain-bridge is the dome-covered church of S. Giovanni de' Fiorentini. Farther off, M. Mario with the Villa Mellini; lastly, at the extreme angle to the left, rises the dome of St. Peter's. In Trastevere, at the foot of the hill, is the church of S. Maria in Trastevere, the bright campanile to the left of which belongs to S. Cecilia.

If we descend from S. Pietro in Montorio in a straight direction, traverse the Vicolo della Frusta to the right, and then the Via de' Fenili to the left, we reach the Piazza di S. Maria (p. 329).

The Via Garibaldi, which continues to ascend the hill beyond S. Pietro in Montorio, leads in 2 min. to the **Acqua Paola** (Pl. II, 12), the ancient *Aqua Trajana*, which was supplied by the Lago di Bracciano (p. 379), upwards of 31 M. distant. The aqueduct, having fallen to decay, was restored by *Fontana* and *Maderna* in 1611 under Paul V., who caused the great fountain to be decorated with portions of columns from the Temple of Minerva in Trajan's Forum. The massive basin was added by Innocent XII. The view is much more obstructed by surrounding buildings than that from S. Pietro below, but several objects, such as the Pantheon, are more distinctly seen hence. (From the corner the road mentioned at p. 324 descends direct to the entrance of the town.)

Continuing to ascend the Via Garibaldi we reach in 5 min. the **Porta di S. Pancrazio** (Pl. II, 9), on the summit of the Janiculus (276 ft.), adjacent to the ancient *Porta Aurelia*. It was stormed by the French under Oudinot in 1849, but restored in 1857 by Pius IX. There are several osterie outside the gate. The surrounding summer-houses and the church and monastery of *S. Pancrazio*, about $^1/_4$ M. distant, were also seriously damaged on that occasion. The church was erected by Symmachus about the year 500, but has been frequently restored. — In a straight direction we reach the entrance to the Villa Pamfili (see below).

From the Porta S. Pancrazio to the Porta Portese (p. 331) is a pleasant walk of $^1/_2$ hr., but not recommended in the reverse direction. We skirt the outside of the walls, which were restored in 1849, for 12 min., descend, and soon reach a circular plateau affording a charming *view of the Campagna and the deserted S. quar-

PANORAMA DI ROMA

E SUOI CONTORNI.

ters of the city. From a second plateau lower down, the view embraces the modern city as far as the Pincio. The road leads hence to the gate in 10 minutes.

On the Janiculus, about 250 yds. from the Porta S. Pancrazio, is the —

***Villa Doria Pamfili** (Pl. II, 9; adm. on Mond. and Frid. after 1 p.m., comp. p. 118), planned by *Algardi*, and skilfully adapted to the undulating character of the ground, by order of Prince Camillo Pamfili, nephew of Innocent X., and now the property of Prince Doria. This is the most extensive and delightful of the Roman villas, and is sometimes called by the Italians *Belrespiro*. Considerable damage was done to it by the siege of 1849.

On entering, we follow the carriage-road, which passes under a triumphal arch, and leads in windings (8 min.) to the entrance of the Casino which lies in a reserved part of the garden. On the right here is a terrace affording a beautiful *view of M. Mario and St. Peter's, between which the horizon is bounded by Mte. Soracte, and a part of the Campagna.

We ring at the gate opposite the terrace in order to obtain admission to the ***Casino*, built by *Algardi*. The external walls are adorned with reliefs, some of which are ancient, and with statues (1/2 fr.).

Ground Floor. The vestibule contains several fine female statues. In the rooms are a few antiques: in the 1st, r. Cybele, riding on a lion; in the 3rd a female statue, in style resembling the Æthra in the Villa Ludovisi. The balcony of this room affords a pleasant survey of the flower-garden. In the circular billiard-room, the statue of an Amazon, etc.

First Floor. The rooms here contain views of Venice by *Heintius*, of the 17th cent. — The stairs ascend to the Platform of the villa, commanding a fine *panorama of the grounds and environs. The sea is said to be visible in clear weather.

Leaving the Casino, we next visit the ***Columbaria*** under the trees to the right, discovered in 1838, and situated on the ancient *Via Aurelia*. One of them is well-preserved, and contains some interesting paintings (Prometheus delivered by Hercules, Death of the children of Niobe, etc.).

The flight of steps by the Casino descends to the flower-garden, where the camellias are particularly fine; but it is not shown without the special permission of the Principe.

The carriage-road by which we reached the Casino turns to the left, skirting a meadow, which is carpeted in spring with anemones (in the centre an ara, with representations of the gods, and Antoninus Pius sacrificing to the Penates). After 5 min., where the road turns to the right, a beautiful *view is obtained of the Alban Mts. and the Campagna; it then proceeds in numerous windings, at first skirting a celebrated grove of pines, to a pond with swans (10 min.), and along its bank to the fountain by which it is supplied (5 min.). The Casino may now be regained either by the direct path, or by the carriage-road, which leads in 4 min. to the hot-

houses (r.), and the pheasantry (l.), with its beautiful silver-pheasants. On the road-side (l.), 50 paces farther, a monument was erected by Prince Doria in 1851 to the memory of the French who fell and were interred here.

The island in the Tiber (*Isola Tiberina*, or *di S. Bartolommeo*) is believed by some authorities to have been once traversed by the wooden *Pons Sublicius*, the most ancient communication between Rome and its suburb on the Janiculus. It is now crossed from the Piazza Montanara (p. 210) by the **Ponte de' Quattro Capi** (Pl. II, 17), so named from the four-headed figures on the balustrades, constructed in B.C. 62 by L. Fabricius, as the inscription records. Pleasing view.

On the island, to the right, is the church of *S. Giovanni Colabita* (Pl. II, 17), which, with the neighbouring monastery and hospital, belongs to the Brothers of Charity, by whom sick strangers are readily received. Farther on, to the left, is a small piazza, embellished in 1869 with a monument to SS. John, Francis, Bartholomew, and Paulinus. Here, perhaps on the site of an ancient temple of Æsculapius, is situated the church of —

S. Bartolommeo (Pl. II, 18), erected about the year 1000 by the Emp. Otho III. in honour of St. Adalbert of Gnesen, and erroneously named S. Bartolommeo. The emperor had desired the Beneventans to send him the relics of St. Bartholomew, but received those of St. Paulinus of Nola in their stead. The present church, with the exception of the campanile, is modernised and uninteresting; façade by *Lunghi*, 1625.

The Interior contains fourteen ancient columns; in the choir, remains of an early mosaic. In the centre of the steps leading to the presbyterium is the mouth of a fountain of the 12th cent., on which a figure of Christ with a book in his hand, and the heads of two side-figures are alone distinguishable.

In the small Garden of the Monastery (visitors ring at the entrance to the right by the church) is seen part of the ancient bulwark of travertine which gave the island the appearance of a ship. An obelisk represented the mast. The figure of a snake hewn on the bow of the ship is a reminiscence of the story that the Romans, when sorely afflicted by the plague, sent for Æsculapius from Epidaurus in B.C. 293, and that a snake, a reptile sacred to the god, concealed itself in the vessel, and on reaching the harbour escaped to this island, which was dedicated to Æsculapius in consequence. That the god was worshipped here has been proved by the discovery in the island of limbs in terracotta, which were presented by sick persons as votive offerings.

The island is connected with Trastevere by the ancient *Pons Cestius (Gratianus)*, now the **Ponte S. Bartolommeo** (Pl. II, 18), which was built by Augustus, and, according to the lengthy inscription on the right side, restored by the Emperors Valentinian and Gratian. Pleasant view to the right. The wooden mills in the river, in the direction of the Ponte Sisto, date from the siege of Belisarius, when the Goths destroyed the aqueducts, thus rendering the mills on the Janiculus useless.

Proceeding hence in a straight direction, we reach the VIA DELLA LUNGARETTA (Pl. II, 18), near the E. end of which, called Via della Lungarina, the Tiber is crossed by the *Ponte Rotto* (p. 250; route thence to S. Cecilia, see p. 330).

Following the Via della Lungaretta to the right, we reach in 6 min. a small piazza, to the left in which is the side-entrance to **S. Crisogono** (Pl. II, 15), a basilica with aisles, a portico, and straight beams, of the 12th century. The church has been frequently restored, the last time having been in 1624.

The INTERIOR is interesting on account of its fine old mosaic pavement, and ancient columns, particularly the two of porphyry supporting the arch of the choir, which are the largest in Rome. The ceiling-paintings of the transept are by *Arpino*. The mosaic on the wall of the tribune represents the Madonna between SS. Chrysogonus and James. Fine carved stalls of 1866.

In the Contrada Monte di Fiore, a little to the E. of the Piazza S. Crisogono, an *Excubitorium* of the VII. cohort of the *Vigiles*, i. e. a station of the Roman firemen, was excavated in 1866 and 1867. A small mosaic-paved court-yard, with a well in the centre, and several rooms with small mural paintings are shown here. On the walls are numerous rude inscriptions of the 3rd cent. (fee ½ fr.).

In the Via della Lungaretta, immediately beyond the church, is the brightly-painted hospital of *S. Gallicano*, for cutaneous diseases, presided over by a professor of the Sapienza.

After 9 min. we reach the PIAZZA DI S. MARIA (Pl. II, 15, 12), with a fountain, and a church of that name.

***S. Maria in Trastevere**, which is said to have been founded by Calixtus I. under Alexander Severus, on the spot where a spring of oil miraculously welled forth at the time of the birth of Christ, is mentioned for the first time in 499, was re-erected by Innocent II. about 1140, and consecrated by Innocent III. in 1198. The church has recently been restored. The present portico was added by C. *Fontana* under Clement XI. in 1702. In front are mosaics of Mary and the Child, on each side the small figure of a bishop (Innocent II. and Eugene III.) and ten virgins, eight of whom have burning, and two extinguished lamps, a work of the 12th cent., largely restored in the 14th. The portico contains the remains of two Annunciations, one attributed to *Cavallini*, but now entirely repainted, and numerous inscriptions. On the side-wall to the right is the tomb of the librarian Anastasius (d. about 886).

The INTERIOR contains twenty-two ancient columns of unequal sizes. Some of the Ionic capitals were formerly decorated with heathen deities, but these were removed when the church was restored in 1870. The ceiling, decorated with richly-gilded stucco, was designed by *Domenichino*. The oil-painting on copper in the centre, a Madonna surrounded by angels, is by the same master. The chapels contain little to detain the traveller. The TRANSEPT is reached by an ascent of seven steps, adjoining which is the inscription *Fons olei*, indicating the alleged site of the spring of oil. In the transept on the left are the tombs of two Armellini and an ancient relief of the Virgin and saints. Opposite is an altar erected to St. Philip and St. James by Card. Philip of Alençon; r. his tomb (d. 1397); l. tomb

of Card. Stefaneschi (d. 1417), with recumbent figure by *Paolo Romano*. — The *Mosaics* in the TRIBUNE belong to different periods. Above, on the arch, are the older ones, dating from the 12th cent.: the Cross with Alpha and Omega, under the symbols of the Evangelists; r. and l. Isaiah and Jeremiah. On the vaulting Christ and the Virgin enthroned; l., St. Calixtus, St. Lawrence, Innocent II.: r., St. Peter, St. Cornelius, Julius, Calepodius. The lower mosaics are attributed by Vasari to *Pietro Cavallini*, a master of the transition period from the Cosmas family to Giotto, and have been restored by Camuccini. They represent the thirteen lambs and scenes from the life of Mary; in the centre of the wall a mosaic bust of Mary with St. Peter, St. Paul, and the donor Stefaneschi (1290). — The SACRISTY contains a Madonna with SS. Rochus and Sebastian, attributed to Perugino, and a fragment of ancient mosaic (ducks and fishermen), the former an admirable work.

The Via del Cemetero and Via de' Fenili lead hence direct to S. Pietro in Montorio (p. 324). — The *Via di S. Francesco* descends towards the S.E. (to the left) to the piazza of that name, in which are situated the church and monastery of *S. Francesco a Ripa*, where St. Francis resided for some time. The church was built in 1231, and modernised in the 17th cent. The last chapel on the left contains the recumbent figure of St. Lodovica Albertoni by *Bernini*. — Omnibus hence to the Piazza di Venezia, see p. 112.

From the Ponte Rotto (p. 250) the VIA DE' VASCELLARI to the left and its prolongation, the *Via di S. Cecilia*, lead us in 4 min. to —

***S. Cecilia in Trastevere** (Pl. II, 15), originally the dwelling-house of the saint, which was converted into a church by Urban I., restored by Paschalis I., and entirely rebuilt by Card. Franc. Acquaviva in 1725. It is approached by a spacious court, which is embellished with an ancient vase, and by a portico resting on four columns of African marble and red granite. Festival, 22nd Nov.

Interior. The columns which formerly supported the nave were replaced by pillars in 1822. To the right of the entrance is the tomb of Card. Adam of Hertford, an English prelate (d. 1398); and to the left that of the warlike Card. Fortiguerra (d. 1473). — The beautiful HIGH-ALTAR with columns in pavonazzetto was executed by the Florentine *Arnolfo del Cambio* in 1283; adjacent is an ancient candelabrum for the Easter-candle; beneath the high-altar the recumbent *figure of the martyred S. Cecilia by *Stef. Maderno*. The saint had converted her husband, her brother, and even her judges, but was at length condemned to be executed during the persecution that took place either under Marcus Aurelius or Alexander Severus. The executioner being unable to sever her head from her body, fled in dismay after three attempts. Bishop Urban interred the remains of the holy woman in the catacombs of St. Calixtus, not far from the tomb of the popes. In 821 her burial-place was divulged to Paschalis I. in a vision, whereupon he transferred her remains to this church. In 1599 the sarcophagus was again opened, and at that period, the age of Bernini, this admirable figure was executed. — The TRIBUNE contains ancient **Mosaics* of the period of the foundation (9th cent.): the Saviour on a throne with the Gospel, r. St. Paul, St. Agatha, and Paschalis; l. St. Peter, St. Cecilia, and her husband St. Valerianus. — In the 1st CHAPEL, on the right, an ancient picture of Christ on the Cross; the 2nd CHAPEL, somewhat receding from the church, is said to have been the bath-room of St. Cecilia, the pipes of which are still seen in the wall. — The opposite door leads to the SACRISTY, the vaulting of which is adorned with the Four Evangelists by *Pinturicchio*. — In the last CHAPEL to the right, on the altar: Madonna with saints, a relief of the 15th cent.; on the right wall are preserved the remains of mosaics of the 12th cent. detached

from the façade of the church (Entombment of the saint and her Appearance to Pope Pascal I.). — Descent to the lower church by the tribune.

Farther on, in the direction of the gate, the next transverse street to the right leads to *S. Maria dell' Orto*, designed by G. Romano in 1512; façade of 1762. The interior is overladen with stucco and gilding. Adjacent is the government *Tobacco-Manufactory*. — The street to the left leads to S. Francesco (p. 330).

The transverse street to the left (S.E.) from S. Cecilia leads to the *Ripa Grande* with the harbour. Pleasant view of the Marmorata and Aventine. To the right stands the extensive **Ospizio di S. Michele** (Pl. III, 15), founded in 1689 by Tommaso Odescalchi. After his death it was extended by Innocent XII., and combined with other establishments, now comprising a work-house, reformatory, house of correction, and hospice for the poor. Sick and aged persons of both sexes are provided for here, and other indigent persons are furnished with work. Poor and orphan children are instructed in various trades and arts, the boys being afterwards discharged with a donation of 30, girls with 100 scudi. The establishment possesses several churches, spacious work-rooms, and apartments for the sick.

At the end of the Ripa Grande is the *Dogana*, and beyond it, on the right, we reach the *Porta Portese*, the road issuing from which leads to Porto (see p. 340).

The Catacombs.

Most travellers will be satisfied with a visit to the *Catacombs of St. Calixtus*, and perhaps those of *St. Agnese*. Both of these are daily accessible; a permesso (p. 117) is not now absolutely necessary. Fee to the guide (without whom visitors are not admitted) for one person 1-2 fr., for a party ½ fr. each. Visitors had better bring candles with them, as the light carried by the guide hardly suffices for a party. On 22nd Nov. the Catacombs of Calixtus are illuminated and open to the public. — The small *Catacombs of St. Sebastian*, which may be visited without a guide, are uninteresting. A permesso is required for all the other catacombs.

Scientific visitors may apply for additional information to *Commendatore Giov. Batt. de Rossi*, Piazza Aracœli 17, upper floor.

Ancient and Christian Rome seem to be separated by a wide chasm, if the modern appearance of the city alone be regarded. The most ancient churches having disappeared, or being concealed beneath a modern garb, the earliest Christian monuments of any importance are several centuries later than the last Roman structures. This interval is filled up in a satisfactory manner by means of the *Catacombs*, or burial-places of the early Christians, which have recently been rendered specially interesting by a series of important investigations.

I. History of the Catacombs. The term 'Catacombs' is modern, having been extended from those under S. Sebastiano, to which the topographical name '*ad catacumbas*' was anciently applied, to the others also. The early Christians gave their burial-places the Greek name of *Cœmeteria*, i.e. resting or sleeping-places, probably with reference to the hope of the resurrection. The Roman law, frequently re-enacted during the empire,

prohibiting the interment of the dead, or even their ashes, within the precincts of the city, was of course binding on the Christians also. We accordingly find their burying-places situated between the 1st and 3rd milestones beyond the Aurelian wall, to which Rome had extended long before the construction of the wall itself. While most of the European nations had become accustomed to dispose of their dead by cremation, the Egyptians and the Jews retained the practice of interment as being more in harmony with their views on the subject of a future state. The prevalence of similar views among the Christians gave rise to the excavation of subterranean passages, in the lateral walls of which apertures were made for the reception of the corpses. Burial-places of this description are to be found at Naples, Syracuse, Chiusi, Venosa, in Alexandria (in Egypt), and elsewhere, as well as at Rome.

It was formerly supposed that the early Christians used ancient arenaria, or pits of puzzolana earth, for this purpose, and extended them according to requirement, but this theory, as well as the belief that the different catacombs were all connected, has been entirely refuted by modern investigation. These subterranean passages are proved to have been excavated almost exclusively for the purposes of Christian interment, in the soft strata of tufa (tufo granolare), of which most of the hills in the environs of Rome consist, and which is rarely employed for building purposes. The hard tuffstone used for building, and the puzzolana, which when mingled with lime yields the celebrated Roman cement, have been penetrated in a few exceptional cases only. It is moreover ascertained that several of these 'cemeteries' were kept within the limits prescribed by the Roman law with regard to excavations, and therefore enjoyed its protection.

The Romans used burial-places of two kinds, viz. the family-tombs, and those of *collegia*, or societies, such as the columbaria (p. 259). In both cases the purchase of a definite area was necessary, within which every tomb was sacred and inviolable above and below the surface. So also the catacombs are partly *Family-Tombs*, which were named after their original proprietors, such as those of Lucina, Domitilla, Balbina, Prætextatus, Pontianus, and Maximus, and partly those of *Collegia*, which began to be formed by the Christians for the establishment of common burial-places about the 3rd century. The approaches to these vaults were everywhere wide and conspicuous, without any indication of attempt at concealment. The oldest of them appear to belong to the first century of our era, while the most recent date from the first half of the 4th century. A system of ecclesiastical supervision of cemeteries, which is mentioned for the first time about the year 200, appears gradually to have embraced all the Christian burial-places, the different districts of which were distributed among the deacons; and this became more necessary as the community, which about the year 250 consisted of 50,000 souls, increased in numbers.

It was not till the 3rd cent. that the safety of the catacombs was occasionally endangered during the persecutions of the Christians, when the devout who assembled to celebrate divine service at the tombs of the martyrs were not unfrequently followed into their subterranean places of refuge, and there arrested or slain. From this period date the precautionary measures which are sometimes observable, such as narrow staircases and concealed entrances. Peace was at length restored to the Church and security to the catacombs by Constantine the Great's edict of Milan. Throughout the 4th century interments here were customary, but they became rarer towards the beginning of the 5th, and were soon entirely discontinued, as it now became usual to inter the dead near the churches. The last three catacombs were founded by Pope Julius in 336-47.

The catacombs, however, as well as the tombs of the martyrs, still enjoyed the veneration of pilgrims and the devout. As early as 370 Pope Damasus caused numerous restorations to be made, and the most important tombs to be furnished with metrical inscriptions; apertures for light were constructed, to facilitate the access of visitors, and the walls at a comparatively late period decorated with paintings, which differ materially from those of the earliest Christians in subject and treatment. During the

frequent devastations undergone by the city, however, the catacombs were also pillaged and injured, the first time on the occasion of the siege by the Goths in 537, and afterwards during the siege by the Lombards in 755, when they suffered still more seriously. 'The invaders ransacked the burial-places of the martyrs with pious zeal, searching for the bones of saints, which they deemed more precious than gold, and giving them arbitrary names, carried them home in hope of selling them at a great price. That a skeleton was found in Roman soil was sufficient warrant to them for attributing miraculous virtue to it, and thus it probably happened that the greatest sinners buried in the catacombs frequently had their remains exhumed and revered as those of saints' (Gregorovius). After these different plunderings the catacombs were restored by John III. (560-73) and Paul I. (757-68); but the transference of the remains of the martyrs to the altars of the city had already taken place in the most wholesale manner. In 609, when Boniface IV. consecrated the Pantheon as a church, he caused twenty-eight waggon-loads of the bones of 'saints' to be deposited beneath the altar; and there is an inscription still extant which records that no fewer than 2300 corpses of 'martyrs' were buried in S. Prassede on 20th July, 817. Hadrian I. (722-95) and Leo III (795-816) made some farther attempts to preserve the catacombs from ruin, but the task was abandoned by Paschalis I. (817-24), after whose time the catacombs gradually fell into oblivion, those under S. Sebastiano alone remaining accessible to the visits of pilgrims.

At length we find traces of renewed visits to a few of the catacombs towards the close of the 15th cent. partly by pilgrims, and partly by members of the Roman academy of the humanists, but the scientific exploration did not begin until fully a century later. In 1578 some workmen accidentally discovered an ancient Cœmeterium near the Via Salara, and from that period the subject began to excite general and permanent interest; and the Roman church has since then regarded the supervision of *Roma Sotterranea* as a point of honour. The pioneer of the scientific examination of the catacombs was *Antonio Bosio* of Malta, who devoted thirty-five years of his life to the task, but his 'Roma Sotterranea' was not published till 1632, thirty years after his death. His researches, although afterwards followed up by other scholars, were at length threatened with oblivion, but within the last twenty or thirty years he has been worthily succeeded by the Jesuit *P. Marchi* and the able brothers *De Rossi*, *Michele*, the geologist, and *Giovanni Battista*, the archæologist. The last has begun to publish the result of his indefatigable labours in a Collection of Ancient Christian Inscriptions (1st vol. 1861), in a work entitled '*Roma Sotterranea*' (1st vol. 1864, 2nd vol. 1867, 3rd vol. 1876), and in the '*Bullettino di Archeologia Cristiana*' (1863 et seq.).

II. Arrangement of the Catacombs. This was originally extremely simple. Narrow passages, 2½ ft. in width, and afterwards even less, were excavated and furnished with *loculi*, or recesses in the sides, of the length of the body to be interred. These niches were placed one above the other, as many as seven and more being sometimes thus disposed, and when the body was interred they were closed with tablets of marble, or occasionally of terracotta, which were either left plain, or merely recorded the name of the deceased, with the addition '*in pace*', and sometimes with the addition of 'martyr'. The older inscriptions are sometimes in Greek, but the later always in Latin. This change shows that the Christians were at first aliens, but afterwards formed a naturalised and permanent community. Important inscriptions are now united in the great collection in the Lateran (p. 273), while the niches are generally empty in consequence of the mania for relic-hunting, already mentioned, which even during the present century is not entirely extinct. The practice is now being introduced of leaving all the monuments in the places in which they were found.

The increase of the community and the transformation of burial-places originally intended for families and their fellow-religionists into public cemeteries could not fail to affect the external arrangements of the catacombs. By degrees they were extended; the passages became nar-

rower and higher, or rose in several stages, sometimes as many as five, one above another. Catacombs originally distinct were connected by means of new excavations, and the complicated nature of these alterations and extensions is still apparent to the observer. These operations were carried out by a regular society of *Fossores* (or diggers), who ceased to exist only when the use of the catacombs was discontinued. Altered times and circumstances naturally exercised an influence on the appearance of the catacombs. They originally differed little from similar heathen localities; and the use of sarcophagi, instead of interment in the rock without other receptacle, was not uncommon, while other distinctions between the burial of the rich and that of the poor were also sometimes made. In most cases the bodies were wrapped in cloth, on their breast was laid the consecrated bread of the sacrament, and various ornaments and memorials were interred along with them. Adjacent to the slabs which closed the niches were frequently placed earthen lamps, partly as symbols of the resurrection, and perhaps also for practical purposes, just as lamps had always been much used in the heathen observance of worshipping the dead.

The system of monotonous series of passages was sometimes broken by the introduction of larger chambers, which were either used as *cubicula*, or family burial-places, or as vaults for the interment of the martyrs or certain ecclesiastical dignitaries. An example of the last case is afforded by the catacombs of Calixtus, destined for the remains of the popes. Finally we also find chambers that were set apart for the celebration of divine worship. Although it is erroneous to suppose that this was the original object of the catacombs, divine service being doubtless performed in private houses in the city, it is well ascertained that, from the 2nd cent., the Christians occasionally assembled at the graves of the martyrs for the purposes of prayer and the celebration of the communion. These meetings took place on the anniversaries of the deaths of martyrs or other believers, to whose memory 'agapæ' or love-feasts were celebrated. These were customs analogous to the heathen rites in honour of the deceased, but in times of persecution the whole community was obliged to seek refnge in these subterranean cavities, and the constrnction of larger *Chapels* was thus rendered necessary. These were usually made by the formation of a cavity on each side of the passage, one for each sex, in accordance with the rule of the early church which required the separation of the sexes dnring divine worship. The tomb of a martyr was then generally used as a tribune, in front of which an altar, often portable, was erected. Light and air were in many cases admitted from above by means of 'luminaria'. Thus these chapels, containing, or in immediate proximity to, the tombs of the martyrs, formed, as it were, rallying points throughout the entire system, and, as they continued to be objects of veneration long after the catacombs were disused as burial-places, they were often at a later period rendered accessible by the construction of stairs.

III. Decoration of the Catacombs. This is one of their most interesting features. Christian art in its origin could, of course, be but an application of ancient precepts to the new objects and conceptions introduced by the new religion. The paintings and sculptures of the catacombs are therefore in no respect different in style from contemporaneous works, and with them shared in the precipitate and almost total degradation of art. The best frescoes belong to the end of the 1st and beginning of the 2nd century. With the general decline of the Roman empire in the 3rd and 4th cent., artistic forms became distorted and unpleasing, and in the case of decorative works there is no difference in style between Christian and heathen art, especially during the earlier periods.

On the other hand, a peculiar significance in the choice and treatment of the subjects is observable from the earliest period. Comparatively few *historical* paintings are met with, and these have no other object in view than the illustration of some simple fact from Jewish or Christian lore. Occasionally a Madonna and Child are observed, generally with the Magi, varying in number, who present their offerings, as in the catacombs of St. Calixtus, Domitilla, and Priscilla; and there are also a few scenes of martyrdom and other subjects.

The great majority, however, of the paintings represent scenes *symbolical* of the doctrines and hopes of Christianity. That of most frequent recurrence is the Resurrection, typified either by the raising of Lazarus, who appears at a door wrapped in his grave-clothes, while Christ, represented beardless, stands before it with a wand, or by the history of Jonah sitting under the gourd, the prophet swallowed by the whale, and his final escape. The Good Shepherd also frequently appears, with the sheep which he has recovered on his shoulders, sometimes surrounded by lambs, to whom the apostles preach, and whose postures are expressive of the different spirit in which they receive the word (e. g. catacombs of St. Calixtus). Abraham's Sacrifice, Noah in the ark, and the three men in the fiery furnace belong to the same category.

Daniel among the lions is another favourite subject, and he is generally represented with his hands raised in prayer, an attitude in which the deceased themselves are often depicted. This is doubtless in allusion to the frequently cherished hope that the deceased, especially the martyrs, would intercede for their bereaved friends. Moreover, in addition to the words 'Requiescat' and 'in Pace', such appeals as 'Pray for thy husband, for thy son', not unfrequently occur. Such views as these also serve to account for the great value which some of the early Christians attached to being interred near a martyr's grave.

Lastly we find that many of the principal representations, in which there is a great similarity of style, are connected with the sacraments of baptism and the communion. We observe here the same symbolical manner of representation as in the others already mentioned, though the allusion is often of a somewhat remote and general character. Thus, for example, in addition to the simple ceremony of baptism, Moses is frequently represented in the act of striking the rock, and the water being eagerly drunk by the thirsty Israelites. The fish, too, by a kind of acrostic, formed an important Christian symbol, as the Greek *ἰχθύς* (fish) consists of the initial letters of: *Ἰησοῦς Χριστὸς Θεοῦ Υἱὸς Σωτήρ* (Jesus Christ the Saviour, Son of God). The communion is generally portrayed as an assembly of persons, generally seven, around a table, on which, besides the bread, also lies a fish, again containing an allusion to Christ. Combined with this, a reference to the miracle of the loaves also frequently appears in the form of baskets with loaves standing on the ground, and in other cases the event is literally represented. These subjects and many others, especially the traditions of the Old Testament which contain a typical reference to New Testament history, recur continually in the paintings of the catacombs and in the sculptures on the ancient Christian sarcophagi. The numerous inscriptions corresponding to these were, as already mentioned, of a very simple description down to the middle of the 3rd cent., after which they become more lengthy, and contain more elaborate ejaculations of grief and hope. — For purposes of study, the collection of pictures, inscriptions, and sarcophagi in the Christian museum of the Lateran (p. 273) will be found indispensable.

The catacombs extend around the city in a wide circle, the majority, however, being concentrated between the Via Salara, the Via Nomentana, the Via Latina, the Via Appia, and the Via Ostiensis. Upwards of sixty different catacombs, varying greatly in extent, and only partially accessible, have been discovered. According to Michele de Rossi's careful calculations, they cover an area of 615 acres. In order, however, to form an accurate idea of their extent, it must be borne in mind that the passages run one above another, as many as five being sometimes thus disposed. The highest of these lie 22-25 ft. below the surface of the earth, while the lowest are 40-50 ft. deeper. If the whole of these subterranean passages were placed in a continuous line, their total length would be about 545 English

miles. The most important of the Catacombs only need be enumerated here, and of these the most instructive are the —

***Catacombs of St. Calixtus** on the Via Appia, $1^1/_4$ M. beyond the Porta S. Sebastiano (p. 260; comp. also p. 342). On entering the vigna in which they are situated, we perceive at a short distance a small brick building with three apses. This having been identified by Giov. de Rossi as the ancient *Oratorium S. Callixti in Arenariis*, he induced Pius IX. to purchase the ground, and his investigations were speedily rewarded by most important discoveries. The present entrance to the catacombs immediately adjoins this building. A passage with tombs is traversed, and the **Camera Papale*, or *Cubiculum Pontificium*, a chamber of considerable dimensions, is soon reached on the left, containing the tombs of popes on the left, and those of Anteros, Lucius, Fabianus, and Eutychianus on the right; and in the central wall that of Sixtus II., who died as a martyr in the catacombs in 258. In front of the latter is a long metrical inscription in honour of those interred here, composed by Pope Damasus about the close of the 4th cent., and engraved in elegant and decorated characters invented specially for the purpose by Furius Dionysius Philocalus, the secretary of that pope. Outside the entrance, on both sides, a great number of inscriptions have been scratched by devout visitors of the 4th-6th century. We next enter a *chamber, open above, which once contained the *Tomb of St. Cecilia*, whose remains are now in the church of S. Cecilia in Trastevere (p. 330). On the wall here are several Byzantine paintings of the 7th-8th cent.: St. Cecilia, St. Urban, and a head of Christ. The walls of the aperture for light bear traces of other frescoes. On St. Cecilia's Day (22nd Nov.) mass is celebrated here, on which occasion the chapel and the adjoining chambers are illuminated and open to the public. On the sides of the passages near these chapels are several tombs adorned with symbolical representations of the communion, baptism, and other scenes of the kind already mentioned. Then follow the *Tomb-Chamber of Pope Eusebius*, with an old copy of an inscription by Damasus, and another with two sarcophagi still containing the remains of the deceased, one of them preserved in a mummy-like form, the other almost entirely destroyed. Lastly we may mention the *Tomb of Pope Cornelius*, which originally belonged to the separate cemetery of *Lucina*.

The **Catacombs of SS. Nereus and Achilleus,** or **of Domitilla,** near the Catacombs of Calixtus, on the Via delle Sette Chiese (p. 344), contain the greatest number of inscriptions (upwards of 900), and are among the earliest foundations of the kind, vying in antiquity with the Crypts of St. Lucina, and the Catacombs of St. Priscilla. Domitilla was a member of the imperial house of the Flavii. In two of the five ancient entrances are frescoes of the beginning of the 2nd cent., representing genii in the Pompeian style, figures of the

Good Shepherd, Daniel, and others of the earliest type. In the centre of the catacomb is the large and nearly quadrangular *Basilica of St. Petronilla*, who, according to the legend, was the daughter of St. Peter. The basilica, built in the second story of the catacomb, projects with its roof into the open air. On the column of a canopy is represented the martyrdom of St. Achilleus in relief, perhaps the earliest work of the kind (4th cent.). Everything else is in a ruined condition, but the church has recently been partly restored. It was used from the 5th to the 8th cent. only. In the interior of the catacombs are several smaller chapels, some of which are adorned with life-size mural paintings.

The **Catacombs of St. Prætextatus**, on the Via Appia towards S. Urbano (p. 346), contain decorations similar to those of the station of the Vigiles at Trastevere (p. 329). In the burial chapel of Vibia (not easily accessible) are still to be seen gnostic heretical representations (Hermes as conductor of the dead, etc.).

The **Catacombs of St. Priscilla** lie on the Via Salara, 1/2 M. from the gate (p. 350). The oldest part consists of an extensive group of chapels, with interesting paintings of the beginning of the 2nd cent. Farther on, among the decorations of the ceiling, are a Madonna and the Child, with Isaiah and the star. Coloured inscriptions on tiles, of the earliest and simplest type, are also occasionally found here.

The **Catacombs of S. Agnese,** under the church of S. Agnese Fuori le Mura (p. 174), are destitute of painting, but are to a great extent still in their original condition. They are shown by the sacristan without a permesso. — About 1/4 M. beyond the church is another catacomb, called the *Cœmeterium Ostrianum*, and remarkable for the number of chapels it contains (accessible on Sund., Tues. and Thurs.). Some of these were doubtless used for divine service, as is indicated by the large pulpits, hewn in tufa. The largest chapel, a narrow and lofty room, also contains stone benches and niches.

The **Catacombs of S. Sebastiano,** situated below the church of that name on the Via Appia (see p. 344), the only excavations of the kind which continued to be visited in mediæval times, have been deprived of all their enrichments, and are now devoid of interest. Near them are the —

Jewish Catacombs, in the *Vigna Randanini* (p. 344; at present inaccessible), which were excavated about the 3rd cent. They rather resemble the catacombs of Naples than the other Roman catacombs. The inscriptions are exclusively Greek and Latin. The most frequently recurring symbol is the seven-branched candelabrum. Two chambers are enriched with decorative paintings, in which, contrary to the Mosaic law, figures of animals are depicted. A sarcophagus here bears traces of gilding.

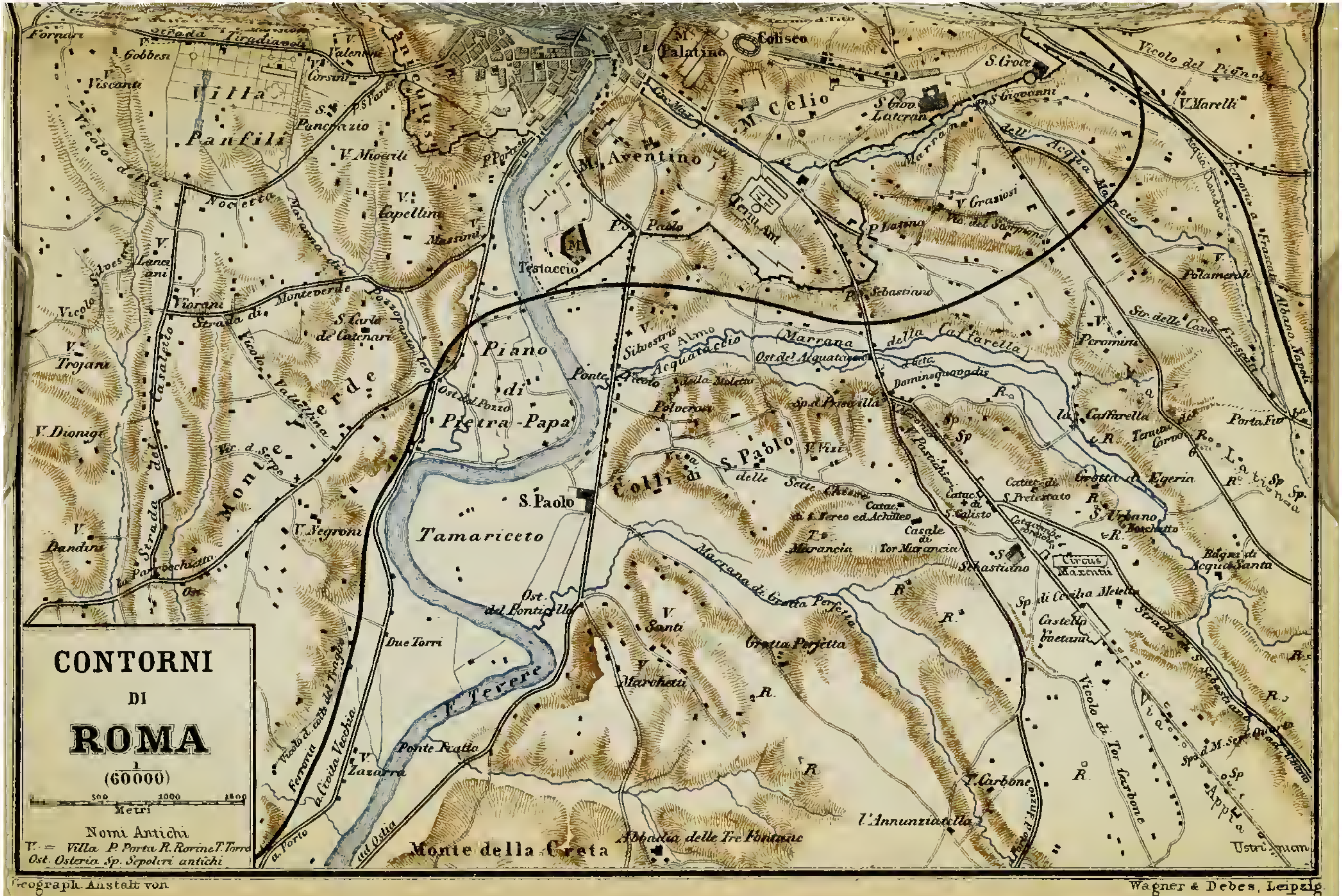
The **Catacombs of SS. Peter and Marcellinus**, near Torre Pignattara (p. 349), are among the most extensive. The ceiling of a lofty chapel bears an Enthroned Christ, with St. Paul on the right, and St. Peter on the left, with four saints below, quite in the style of the earliest mosaics. Other frescoes, such as two scenes of Agapæ (love-feasts), belong to the 3rd cent. The representation is often very realistic.

The **Catacombs of St. Pontianus**, ½ M. from the Porta Portese, are excavated in the breccia of Monte Verde. At the foot of a staircase descending into them, is a basin with water, serving as a baptistery. On the wall beyond is the Baptism of Christ (with a stag near the Jordan), above a large cross in the later style. Above the staircase are two large medallions with heads of Christ of the 6th and 9th centuries.

The **Oratorio of S. Alessandro**, 6 M. from the Porta Pia (p. 350), in the Tenuta del Coazzo (permesso at the Propaganda), is a long, half-subterranean building, the very poor masonry of which is well preserved in the lower part. According to an inscription on the altar, this was the tomb of Pope Alexander. The oratory is surrounded with lofty passages still containing undisturbed tombs.

Catacomb of St. Generosa, see p. 341.

Prati di Tor del Quinto
Prato Rotondo
F. Tevere
F. Tonerone
Madonna dell'Assunta
Monterotondo
Ferrovia
(Anio)
Ponte Salaro
Ponte Nomentano
Mons Sacer
Sito dell antica città di Antennae
Torretta
Ponte Molle
Campo Militare
Tor Vergara
M. della Farnesina
Farnesina
Falconieri
S. Onofrio
Casa Marulli
Borgo Clementino
Monte Mario
Valle dell Inferno
Madama
Barberini
Mellini
Felicina
Strozzi
V. Massimi
Almanni
M. della Creta
M. delle Cave della Creta
Vaticano
S. Pietro
C. S. Angelo
V. Massani
Boccapaduli
M. Parioli
Villa Borghese
Pincio
Quirinal
Capitol
Terme d. Diocleziano
Terme d. Tito
S. M. Maggiore
P. del Popolo
P. Salara
P. Pia
P. Pinciana
P. S. Lorenzo
P. Maggiore
S. Lorenzo
Campo Santo
Via Cupa
Vicolo di Pietralata
Oste di Pietralata
la Marranella
Acqua Virgo
a Tivoli
Portonaccio
a Palestrina
Vicolo di S. Agnese
S. Agnese
V. Torlonia
V. Albani
V. Rossi
Via di Porta Angelica
Strada di Porta Castello


CONTORNI
DI
ROMA
1
(60000)
500 1000 1500
Metri
Nomi Antichi
V. = Villa P. Porta R. Rovine T. Torre
Ost. Osteria Sp. Sepolcri antichi
Coliseo
M. Palatino
M. Celio
M. Aventino
S. Giov. Lateran
S. Croce
Villa Panfili
Testaccio
Piano di Pietra-Papa
Tamariceto
S. Paolo
Colli di S. Paolo
Monte Verde
F. Tevere
Monte della Creta
Abbadia delle Tre Fontane
L'Annunziatella
Grotta Perfetta
Marrana di Grotta Perfetta
Marrana della Caffarella
Grotta di Egeria
Circus Maxentii
S. Sebastiano
Strada di S. Sebastiano
Vicolo di Tor Carbone
T. Carbone
Castello Caetani
Due Torri
Ponte Fratta
Tor Marancia
Vicolo del Pignone
V. Marelli
Ferrovia a Frascati Albano Napoli
Str. delle Cave
V. Polameroli
V. Peromini
V. Grasiosi
Vicolo della Nocetta
Strada di Monteverde
Vicolo Valtellina
V. Negroni
V. Dionige
V. Trojani
V. Dandini
V. Viscanti
Gobbesi
Fornari
Ferrovia
a. Porto
ad Ostia
Geograph. Anstalt von
Wagner & Debes, Leipzig

THIRD SECTION.

ENVIRONS OF ROME.

The vast **Campagna di Roma,** bounded on the N. by the Ciminian Forest, on the W. by the sea, and on the E. by the Apennine chain of the Sabina, affords an ample field for a number of the most interesting excursions. The mountains with their picturesque outlines, and the wild and deserted plain, covered in every direction with imposing ruins, chiefly of ancient origin, present attractions of the highest order, to which a whole year of study might fitly be devoted.

The Campagna, which was once covered by the sea, owes its origin to powerful volcanic agency; lava and peperine are of frequent occurrence, and the red volcanic tufa is seen everywhere. A great number of ancient craters may be distinguished, the most important of which are the lakes of the Alban Mts., the lake of Bracciano, the lake of Vico in the Ciminian Forest, and the crater of Baccano. The historical associations connected with this plain are, however, of still higher interest than its natural features. The narrow strip of land which stretches between the Alban Mts. and the Tiber towards the sea is the ancient LATIUM, which victoriously asserted its superiority over the Etruscans on the N., the Sabines on the E., and the Volscians on the S., subsequently effected the union of the Italian peninsula, and finally acquired supremacy over the whole world. Once a densely peopled land, with numerous and prosperous towns, it is now a vast and dreary waste, of which barely one-tenth part is furrowed by the ploughshare. In May, when the malaria begins to prevail, herdsmen and cattle retire to the mountains, while the few individuals who are compelled to remain behind are rendered miserable by continual attacks of fever. The cause of this change dates from so remote a period as the last centuries of the republic, when the independent agricultural population was gradually displaced by proprietors of large estates and pastures. This system inevitably entailed the ruin of the country, for a dense population and high degree of culture alone can avert the malaria, which is produced by defective drainage and the evaporation of stagnant water in the undulating and furrowed volcanic soil. In the middle ages the evil increased. The papal government has repeatedly endeavoured to promote the revival of agriculture, but such attempts cannot be otherwise than abortive as long as the land is occupied by farms and pastures on a large scale. An entire revolution in the present system, energetically and comprehensively carried out, will alone avail to restore the prosperity of the land. The present government also has appointed a commission to take steps for rendering the Campagna cultivable, but as yet without any practical result. About one-half of the AGRO ROMANO belongs to ecclesiastical corporations, one-third to the nobility, and barely the remaining one-sixth to small proprietors. These large estates are usually let to *Mercanti di Campagna*, or contractors on a large scale, of whom there are not more than forty altogether, on leases of three years by the ecclesiastical bodies, and of nine years or more by the lay proprietors. These contractors entrust the management of the land to a *Fattore*, or bailiff, who resides at the *Tenuta* or *Casale*, as the farm-house is called. The system of tillage and the agricultural implements used are of a very primitive character.

Excursions in the Campagna may be performed by carriage, on horseback, or on foot, each mode possessing its peculiar advantages. The traveller is particularly cautioned against the risk of taking cold, owing to the great and sudden change of temperature which generally takes place about sunset. Lying or sitting on the ground in winter, when the soil is extremely cold in comparison with the hot sunshine, is also to be avoided. In crossing the fields care should be taken to avoid the formidable herds of cattle, especially in spring; and the same remark sometimes applies to the dogs by which they are watched when the herdsman is absent. Predatory attacks on travellers are of rare occurrence, but enquiry as to the state of the country is by no means superfluous. Those whose residence in Rome is sufficiently prolonged should make the excursions in the plain in winter, and those among the mountains in the warmer season.

In the following description the principal points of interest only can be pointed out.

I. Short Excursions in the Campagna.

This first list contains those excursions from Rome which occupy a few hours only, and which will be found refreshing after a morning spent in a church or museum. As far as the gates, and for 1/2 M. or more beyond them, the roads are dull and uninteresting from being flanked by lofty walls. A carriage should therefore be taken at least as far as the gate; *fares*, see p. 112; for longer distances a bargain must be made. The traveller should, if possible, so arrange his excursion as to regain the city shortly after sunset.

The excursions are enumerated according to the order of the gates from S. to E. and N.; comp. the Map.

From the Porta Portese (Pl. III, 15).

Grove of the Arvales. This excursion, occupying about 4 hrs., is interesting to the archæologist only. About 1 M. from the gate, the *Via Campana* diverges to the left from the old *Via Portuensis*, and chiefly follows the bank of the Tiber. About 1 1/2 M. farther it reaches the *Vigna Ceccarelli* (where the railway to Cività Vecchia crosses the road), and, farther on, the stat. *Magliana* (p. 8). It has been recently ascertained that the Vigna Ceccarelli is the site of the sacred grove of the '*Fratres Arvales*'.

The corporation of the Twelve Arvales was of very ancient Latin origin, having been founded according to tradition by the sons of Acca Larentia ('mother of the Lares'), the foster-mother of Romulus. The society, whose original object was to offer a yearly sacrifice to the Dea Dia ('goddess of plenty'), and call down her blessing on the fields, was entirely remodelled by Augustus. The three-days' festivities in May, with their ceremonies and sacrifices, were still celebrated, but a number of other rites were added which related exclusively to the worship of the prevailing dynasty. The homely 'agricultural brotherhood' became a privileged order, consisting of the relations and friends of the emperor, whose time was more occupied with prayers for the prosperity of the imperial house, sacrifices and banquets on the occasion of victories and birthdays, etc., than with the worship of the Dea Dia. Records of these festivities were engraved on stone and preserved in thesacred grove.

The first discovery of these records was made in this vigna (then the Vigna Galletti) in 1570, when, besides nineteen fragments of inscriptions, seven bases of statues of Roman emperors in their capacity of 'fratres arvales' were found. Two other inscriptions were excavated here in 1699, and several other fragments in 1857. This must therefore have been the site of the sacred grove, which, moreover, is stated by the inscriptions to have been

situated on the Via Campana, between the 4th and 5th milestones. The most important discovery, however, was that of an uninjured arval tablet in 1866, in consequence of which *Prof. Henzen* of the Archæological Institute, with the aid of funds provided by the King of Prussia, undertook systematic excavations in the Vigna in 1867 and 1868. The result has been eminently successful, the number of objects brought to light has been more than doubled, and a most important source of information with regard to the history of imperial Rome, not less valuable than the Fasti Consulares of the Capitol (p. 217), thus obtained. The inscriptions range from the reign of Augustus to that of Gordian (3rd cent.), after which all trace of the fraternity is lost. It is therefore supposed that Philip, Gordian's successor, who was suspected of an inclination for Christianity, formally dissolved the corporation. The yield of the excavations has been purchased by the Italian government, and is now exhibited in the new *Museo Lapidario* in the Collegio Romano (p. 153).

The ancient foundations on which the Casino of the vigna rests belong to the circular temple of the Dea Dia, which lay in the middle of the grove. In the plain below the grove (on the other side of the road) there are remains of the house in which the fraternity assembled, originally a rectangular building, with a hall enclosed by rows of columns. The above-mentioned festivities were celebrated here, and sacrifices were offered to the emperors whose statues adorned the structure. Higher up the hill lay an ancient Christian burial-place, where considerable remains of an oratory of Pope Damasus have been discovered. — Adjacent is the entrance to the *Catacombs of St. Generosa*, discovered in 1868 during the excavations. They are of small extent and of remarkably primitive construction, but are in excellent preservation and merit a visit.

Magliana. Near the station of that name (p. 8) is situated the dilapidated hunting château of *La Magliana*, the property of the convent of St. Cecilia, once a favourite residence of Innocent VIII., Julius II., Leo X., and several other popes. The building, which is tastefully decorated in the Renaissance style, contained frescoes attributed to Spagna, most of which have been removed to the picture gallery in the Palace of the Conservatori on the Capitol (p. 217).

From the Porta S. Paolo (Pl. II, 16).

From the Piazza Bocca della Verità to the *Porta S. Paolo*, 1 M.; thence to the church of *S. Paolo Fuori*, 1½ M.; to the *Tre Fontane*, 1½ M. more. — A digression to the three churches on the Aventine (p. 253) may conveniently be made from the route to the Porta S. Paolo. — Omnibus direct to S. Paolo Fuori from the Piazza Campitelli (p. 113), every ½ hr. in the afternoon (a drive of 25 min.; fare 30 c.).

From Porta S. Paolo to S. Paolo Fuori le Mura, see p. 254. — Before we reach the church, the pleasant *Via delle Sette Chiese* diverges to the left at an acute angle to S. Sebastiano on the Via Appia, 2 M. distant; comp. p. 344.

The main road leads in a straight direction past the E. side and the Campanile of the church, and, 7 min. beyond the church, divides at the *Osteria del Ponticello:* on the right the ancient *Via Ostiensis* diverges to Ostia (p. 381), and on the left the *Via Ardeatina Nuova* leads in ½ hr. to the —

Abbey delle Tre Fontane *(ad aquas Salvias)*, now almost deserted on account of the unhealthiness of the situation. The building was made over in 1868 to French Trappists. By extensive plantations of the rapidly growing Eucalyptus the sanitary condition of the place is said to have improved since 1874. The name is derived from the legend that the apostle Paul was executed here, and that his head was observed to make three distinct leaps, corresponding to which there welled forth three different fountains. The court surrounding the three churches is approached by an archway bearing traces of painting, which is believed to have belonged to an earlier church of John the Baptist (visitors ring; 30 c.; a monk acts as guide, 1 fr.).

SS. Vincenzo ed Anastasio, the largest of the churches, a basilica in the ancient style, was founded by Honorius I., restored in 1221 by Honorius III., as the inscription to the left of the choir records, and is again undergoing restoration. It has retained many of its mediæval peculiarities, and in particular the marble windows over the nave. The portico bears traces of paintings, including the portrait of Honorius III. The pillars are embellished with the figures of the Twelve Apostles, from Marcantonio's engravings of designs by Raphael, recently spoiled by restoration.

To the right of this is the second church, the circular *S. Maria Scala Coeli*, so called from the 'vision' here vouchsafed to St. Bernhard, to whom Innocent III. had presented the monastery, of a heavenly ladder, on which angels were conducting to heaven the persons whom his prayers had released from purgatory. In its present form the church dates from the close of the 16th century. The tribune contains good mosaics by *F. Zuccaro*: the saints Zeno, Bernard, Vincent the deacon, and Vinc. Anastasius, who are revered by Clement VIII. and Card. Aldobrandini, the finisher of the church.

The third of the churches, *S. Paolo alle Tre Fontane*, stands on the spot where the apostle is said to have been beheaded, and contains the three springs already mentioned. In the centre is an antique mosaic representing the four seasons, found in Ostia, and presented by the Pope in 1869. On the spring to the right stands the column of white marble to which St. Paul is said to have been bound at the time of his execution. The present edifice dates from 1599.

The hills above the abbey, which are honeycombed with puzzolana pits, command delightful views.

From the Porta S. Sebastiano (Pl. III, 28).

The excursion to the Via Appia by carriage, including halts, requires 3-3½ hrs. (one horse carr. to Casale Rotondo and back, 9-10 fr.). Good walkers will take 4½-5 hrs.: from the arch of Constantine to *Porta S. Sebastiano*, 1¼ M.; from the gate to the *Catacombs of St. Calixtus*, 1¼ M.; thence to the beginning of the excavated part of the ancient *Via Appia*, 1 M.; to the *Casale Rotondo*, 2 M. more. — The traveller is recommended to drive as far as the Catacombs of Calixtus (2½ fr.), a visit to which is conveniently combined with this excursion, and to walk thence to the Casale Rotondo. Pedestrians may shorten the uninteresting first part of the route by visiting the Caffarella Valley on the way (see p. 346).

An excursion to Albano may also be combined with the visit of the Via Appia, but the last part of the route is uninteresting (p. 359). Carriage with two horses from Rome to Albano, 25 fr. and fee; with one horse not less than 20 fr.

The route by the Via di Porta S. Sebastiano to the gate, and the ruins and buildings situated near it, are described at p. 257 et seq.

The ***Via Appia**, the military road, constructed by the censor Appius Claudius Cæcus (in B.C. 312), led by the ancient *Porta Capena*, near the church of S. Gregorio (in the vigna of which fragments of the wall of Servius were discovered in 1869), to Capua, whence it was afterwards extended to Beneventum and Brundisium. In 1850 it was excavated by order of Pius IX., under the superintendence of Jacobini, the minister of commerce, and Canina, the architect, as far as the 11th milestone, where it is now intersected by the railway to Albano. Even at the present day the Via Appia merits its proud ancient title of the 'queen of roads'. It affords perhaps the finest of all the nearer excursions in the Campagna. Shortly after leaving the city, we enjoy a magnificent prospect, embracing the Campagna, the ruins of the aqueducts, and the mountains, while numerous ancient tombs are situated on each side of the road. Very few of the latter are preserved intact; but the remains of others have been carefully restored by Canina, so as to convey an idea of their architecture and decorations. The new administration has unfortunately carried its system of purification somewhat too far, and has removed a number of inscriptions and sculptures which formerly lay picturesquely scattered about.

The road descends from the *Porta S. Sebastiano* (p. 260) by a declivity, which corresponds with the ancient *Clivus Martis*, and after 4 min. passes under the railway to Cività Vecchia. About 3 min. farther it crosses the brook *Almo*, where ruins of tombs are observed on both sides. After 5 min. more the Via Ardeatina diverges to the right; and on the left stands the small church of **Domine Quo Vadis**, so named from the legend that St. Peter, fleeing from the death of a martyr, here met his Master and enquired of him, 'Domine quo vadis?' to which he received the reply, 'Venio iterum crucifigi'; whereupon the apostle, ashamed of his weakness, returned. A copy of the footprint which Christ is said to have impressed on the marble is shown here.

By a small circular chapel, about a hundred paces beyond the church, a field-road diverges to the left, to the Caffarella Valley (see p. 346). The road now ascends, being hemmed in for the next $^1/_2$ M. by monotonous walls. To the right, No. 33, $1^1/_4$ M. from the gate, is the entrance to the *Catacombs of St. Calixtus* (p. 336), furnished with an inscription, and shaded with cypresses.

A little farther on the road again divides. The branch to the left is the new road which leads to S. Urbano (p. 346), the baths of Acqua Santa (p. 348), and ($2^1/_2$ M.) unites near the so-called ruins of Roma Vecchia (p. 345) with the high road to Albano, see p. 359.

We follow the branch of the road to the right, the 'Via Appia Antica', descend past the entrance (on the left, No. 37) of the

Jewish Catacombs (p. 337), and reach the church of **S. Sebastiano,** situated 1½ M. from the gate. This church has from a very early period been one of the seven churches frequented by pilgrims, being erected over the catacombs where the remains of so many martyrs reposed. Mention of it is first made in the time of Gregory the Great. The form was originally that of a basilica, but in 1612 it was altered by Flaminio Ponzio and Giovanni Vasanzio. The portico is supported by six ancient columns of granite.

The 1ST CHAPEL on the right contains the original 'footprint of Christ' on stone. The last chapel on the right was designed by C. Maratta. Over the HIGH ALTAR is a painting by Innocenzo Tacconi, a pupil of Annibale Caracci. The second chapel on the left contains a good *Statue of St. Sebastian*, designed by Bernini and executed by Giorgini. A staircase on the left, by the egress, descends to the CATACOMBS, but they are uninteresting compared with those of Calixtus.

Immediately before we come to the church, the *Via delle Sette Chiese* diverges to the right, intersecting the Via Ardeatina after 10 min., and in 4 min. more reaching the recently excavated remains of the *Basilica of St. Petronilla*, or of *SS. Nereo ed Achilleo* (see p. 336). Thence to S. Paolo Fuori 1½ M., see p. 341.

Continuing to follow the Via Appia we come to a large gateway on the left, which we pass in order to reach the ***Circus of Maxentius,** situated on the left side of the road. The circus, which is 350 yds. long, and 86 yds. broad, was constructed in 311, and is now sufficiently excavated to show the arrangement of the structure, which was destined for chariot-races.

Facing the Via Appia was an extensive portico, and behind it one of the principal *Entrances*, with another opposite to it in the semicircle which terminated the building (on the above-mentioned branch of the road). At the sides were other gates, of which the first on the right is supposed to be the *Porta Libitina*, by which the dead were carried out. On each side of the first-mentioned main entrance were the *carceres*, or barriers. The chariots starting hence had to perform seven times the circuit of the course, which was formed by the seats of the spectators and the *spina*, a wall erected longitudinally in the centre of the arena, and embellished with statues and obelisks, one of which last now stands in the Piazza Navona (p. 199). At the ends of this wall stood the *metae*, or goals. The spina was placed somewhat obliquely, for the purpose of equalising the distance as much as possible to those starting in different positions, and for the same reason the carceres are in an oblique line. The spectators sat on ten surrounding tiers of steps, on which about 18,000 persons could be accommodated. It is worthy of remark that pottery has been used in the formation of the tiers of seats.

The ruins of a circular building near the circus, on the Via Appia, are supposed to be those of a *Temple of Romulus*, the son of Maxentius, who died at an early age, and in whose honour the circus was perhaps also constructed.

The road again ascends, and, in 35 min. from the Porta S. Sebastiano, leads us to the ***Tomb of Cæcilia Metella,** which forms so conspicuous an object in the views of the Campagna. It is a circular structure, 65 ft. in diameter, which, as well as the square pedestal, was originally covered with travertine. The frieze which runs round the building is adorned with wreaths of flowers and skulls of oxen, from which last the tomb is sometimes called *Capo di Bove*.

On a marble tablet facing the road is inscribed: *Caeciliae Q. Crelici Filiae Metellae Crassi*, i.e. to the manes of the daughter of Metellus Creticus, wife of the triumvir Crassus. The interior, now almost entirely filled up, contained the tomb-chamber of the deceased. In the 13th cent. the Gaetani converted the edifice into the tower of a stronghold, and furnished it with pinnacles. To this extensive castle, which subsequently passed through various hands, and was destroyed under Sixtus V., belong the picturesque ruins of a palace adjacent to the tower, and a church opposite.

As far as this neighbourhood extends a lava-stream which once descended from the Alban Mts. and yielded paving material for the ancient road. The more interesting part of the Via now begins; the ancient pavement is visible in many places, the road is skirted on both sides by continuous rows of ruined tombs, and the view becomes more extensive at every step. On the left are perceived the adjacent arches of the Aqua Marcia and the Aqua Claudia, the latter now partly converted into the modern Acqua Felice (comp. p. 348). The houses on the road-side gradually cease, and $2^1/_4$ M. from the city-gate we reach the entrance (indicated by a notice on a house to the right) to the excavated part of the Via Appia, flanked beyond this point by a constant succession of tombs. Many of these contain reliefs and inscriptions worthy of note. The scenery continues to be strikingly beautiful.

On the left, $1^1/_4$ M. from the entrance, is a 'casale' built within the walls of an ancient church, which is called *S. Maria Nuova*. Beyond it lie the extensive ruins named *Roma Vecchia*, which appear to have belonged to a spacious villa of the Quintilii. Several of the chambers were employed as baths.

A large tomb on the left, the site of which is now occupied by a small farm, $^3/_4$ M. from S. Maria Nuova, is named the *Casale Rotondo*. It lies by the 6th milestone, and, according to Canina, was erected for Messala Corvinus, a statesman and poet of considerable reputation under Augustus, but this conjecture is not supported by sufficient evidence. It may be ascended for the sake of the fine view it commands (30 c.). — The lofty building on the left, 7 min. farther, on the same side, is also an ancient tomb on which the Arabs and Normans erected a tower, named *Tor di Selce* (tower of basalt).

The prolongation of the Via Appia from this point to Albano ($7^1/_2$ M.) is less interesting. After 1 M. a field-road diverges to the left, leading to the Via Appia Nuova (see below). Among the tombs may also be mentioned, on the left, 2 M. beyond Tor di Selce, the circular *Torraccio*, or *Palombaro*, the name of whose occupant is unknown. At the 11th milestone the road is crossed by the railway, a little beyond which is the *Osteria delle Fratocchie*; thence to Albano, see p. 359.

Pedestrians who wish to avoid going over the same ground twice

may, on leaving the Tor di Selce, traverse the fields to the left, cross the Via Appia Nuova (by which from this point the gate is 6 M. distant), and in about 1 hr. reach the railway station of *Ciampino* (p. 359), from which trains from Frascati or Albano run to Rome in 22 min. (fares 1 fr. 60, 1 fr. 15, 80 c.).

TEMPLE OF THE DEUS REDICULUS. GROTTO OF EGERIA. S. URBANO. — From the Arch of Constantine to *Domine Quo Vadis* 1¾ M., thence to *S. Urbano* 1 M. (thus far driving is practicable); from this point across the fields to the *Via Appia Nuova* and *Via Latina* 1½ M.; back to the *Porta S. Giovanni* 2 M. — Or from S. Urbano to the ancient Via Appia, reaching it not far from the tomb of Cæcilia Metella, 1 M.

At the small chapel beyond the church of Domine quo Vadis (p. 343) we take the field-road, which is very muddy after rain, to the left, leading for ½ M. between hedges. On reaching the open fields, we follow the road descending to the left to the mill. Near the latter is situated the so-called **Temple of the Deus Rediculus**, a Roman tomb of Hadrian's time, on an ancient road which formerly issued from the now closed Porta Latina. The building has been assumed by some, but without authority, to be a temple erected by the Romans after the retreat of Hannibal. The architecture is tasteful, and the brick ornaments, the Corinthian pilasters, with half-columns on the S. wall, and the cornicing should be noticed. The interior (25 c.) contains two stories with groined vaulting.

Returning hence to the road, we may next ascend the valley of the *Almo*, or *Caffarella*. The carriage-road is followed in a straight direction; after 5 min. a gate (cancello) is passed through, immediately beyond which a road diverges to the Tenuta on the left; 2 min. farther, beyond a second cancello, the carriage-road, which should be quitted in order to follow the path by the brook, ascends to the right to S. Urbano (see below). This leads to the so-called **Grotto of Egeria,** which was sought for here owing to a misinterpretation of a passage of Juvenal, and a confusion between the Aurelian and the Servian walls. The 'grotto' is a Nymphæum, which was originally covered with marble, the shrine of the brook Almo, which now flows past it in an artificial channel, and was erected at a somewhat late period. A niche in the posterior wall contains the mutilated statue of the river-god, standing on corbels from which water flows. The niches in the lateral walls were also once filled with statues.

The footpath now passes a small, but formerly more extensive wood on the hill, commanding an admirable view of the Campagna and the Alban Mts., where, according to the account of the ciceroni, Numa is said to have held his interviews with the nymph Egeria.

To the right (N.), opposite us, is situated **S. Urbano,** a Roman tomb of the time of the Antonines, long regarded as a temple of Bacchus, and recognised from a distance by its red brick walls. It

seems to have been converted into a church in the 11th cent., from which period the paintings date.

The edifice was provided with a portico borne by four Corinthian columns, which was probably walled up during the restoration in 1634, on which occasion the flying buttresses were also added.

The INTERIOR (30c.) is adorned with paintings between the Corinthian pilasters, restored under Urban VIII., but interesting on account of their origin. They were executed, according to an inscription on the Crucifixion over the door, by a certain *Bonizo* in the year 1011. On the posterior wall is Christ on a throne imparting blessings; also scenes from the lives of Christ, St. Urban, and St. Cecilia. — A staircase, now walled up, is said to lead to the catacombs.

A path, partly shaded by trees, and commanding charming views, leads from S. Urbano in 2 min. to the high road, which to the right leads to the ancient Via Appia, above the catacombs of Calixtus, in 9 min. (see p. 343). Or if the high road be followed to the left, it leads in 2 min. to the Circus of Maxentius, which may be traversed, in order that the Via Appia may be reached below the Tomb of Cæcilia Metella.

In the other direction the pedestrian from S. Urbano may cross the valley of the Almo, where a few small ditches must be lept over, and traverse the fields so as to reach the Via Appia Nuova (1/4 hr.). The tombs on the Via Latina, a visit to which may be conveniently combined with this route, lie near the 2nd milestone, near which the pedestrian arrives; the direction to be followed inclines towards the city.

FROM THE PORTA S. GIOVANNI (Pl. II, 33).

From the gate to the *Tombs* 2 M.; thence to S. Urbano 3/4 M. (see above). Driving is practicable as far as the tombs. Custodian on the spot in winter from noon to sunset (fee 1/2 fr.; for a party 1-1 1/2 fr.). — From this point we may cross the meadows to *Porta Furba* (1/2 M.; see p. 348), and thus conveniently combine the two excursions. Those who make the excursion by carriage should order their vehicle to meet them at Porta Furba.

The ancient **Via Latina** diverged from the Via Appia outside the Porta Capena; the now closed *Porta Latina* in the wall of Aurelian was destined for its point of issue (p. 259). Like the Via Appia and the other roads emerging from Rome, it was bordered by tombs on both sides, several of which, interesting especially on account of their decorations, were excavated in 1862.

Porta S. Giovanni, see p. 268. We follow the road to Albano (the *Via Appia Nuova*), commanding beautiful views, in a straight direction. At the Trattoria Baldinotti the road to the left leads to Frascati (p. 354). The high road is followed as far as the second milestone (l.) of the present route, immediately beyond which it is quitted by a road leading to the left to the ancient Via Latina, passing the remains of the ancient road, where two **Ancient Tombs**, which may be reached by carriage, are situated.

The 1ST TOMB to the right of the road, with the two recently restored Roman pilasters, consisted of an anterior court and subterranean tomb, over which rose the now re-erected sacellum with two columns. The in-

terior of the chamber is decorated with interesting reliefs in stucco, sea-monsters, nymphs, and geuii.

The 2ND TOMB, under a shed opposite, contains in its single chamber landscapes and mythological paintings, framed in stucco ornaments, the subjects of which are principally derived from the Trojan traditions. According to the inscriptions, both date from the close of the 2nd cent.

A 3rd Tomb (r.) is uninteresting. A few paces beyond this point, a charming view is obtained.

In the immediate vicinity the foundations of a *Basilica*, dedicated to *St. Stephen* in the 5th cent., have been excavated. It is now completely surrounded by a wall, but the curious visitor may creep into the interior by a hole on the W. side.

From the Via Appia Nuova, about 1/4 M. farther, a road diverges to the cold mineral-baths of *Acqua Santa*, passes the circus of Maxentius and S. Urbano, and leads to the Via Appia near the catacombs of Calixtus (comp. p. 343). Route hence to Albano, see p. 359.

PORTA FURBA. This excursion of 2-3 hrs. is pleasanter than many others, as the view is obstructed by walls for short distances only (carriage thither from the gate and back, 3-4 fr.).

From *Porta S. Giovanni* we follow a straight direction for 5 min. (see above), and at the Tratt. Baldinotti we take the Frascati road to the left, which farther on is crossed by the railway to Cività Vecchia. To the left runs the unbroken series of arches of the Acqua Felice, and in front of them occasionally appear the Aqua Claudia and Marcia, running one above the other. The *Acqua Felice*, about 13 M. long, completed by Sixtus V. (Felice Peretti) in 1585, and afterwards frequently restored, begins at the base of the Alban Mts. near Colonna (two-thirds subterraneous), and terminates in the Piazza S. Bernardo (p. 173). The *Aqua Marcia*, constructed by the Prætor Q. Martius Rex in B.C. 146, and restored in 1869, 56 M. long, enters the city by the Porta Pia, and brings a supply of water from the Sabine Mts., which is considered the purest in Rome. Over it flows here the *Aqua Claudia*, erected in A.D. 50 by the Emp. Claudius, extending from the vicinity of Subiaco, a distance of 59 M. — To the right, a view of the Via Appia with the tomb of Cæcilia Metella.

About 2 M. from the gate we reach the so-called **Porta Furba,** an arch of the Acqua Felice, under which the road leads. An exquisite *prospect is enjoyed here of the Campagna and the Alban Mts., beyond which rise the more distant Sabine Mts. Below runs the railway to Naples and Frascati. — About 2 min. from the Porta Furba, the **Osteria del Pino* stands by the pine on the right. — About 1/2 M. beyond it rises the *Monte del Grano*, surmounted by a tower, which commands a magnificent **PANORAMA. A long shaft leads to an ancient circular tomb-chamber situated in the interior of this hill.

FROM THE PORTA MAGGIORE (Pl. II, 35).

Two high roads issue from the *Porta Maggiore* (p. 184): to the right the Via Labicana, and to the left the Via Prænestina. On the ancient *Via Labicana*, which leads to Palestrina (p. 371), 2 3/4 M.

distant, are situated the remains of the octagonal *Monument of the Empress Helena*, whose sarcophagus found here is now preserved in the Vatican. The building, which has been fitted up as a small church (*S. Pietro e Marcellino;* catacombs, see p. 338), is named **Torre Pignattāra** from the 'pignatte', or earthen-ware vessels used for the sake of lightness in the construction of the vaulting, as was customary during the empire, but is otherwise uninteresting.

TOR DE' SCHIAVI. Outside the Porta Maggiore we follow the ancient *Via Praenestina* to the left, a little frequented route, but, as the city is left behind, commanding beautiful views of the mountains. About 1 M. from the gate the vineyard-walls cease. Numerous ruins of tombs on the right indicate the direction of the ancient route, which, lying higher, affords a more unobstructed view than the present lower level of the road, and may be reached by crossing the fields. About 2 M. from the city-gate we reach the ruins called **Tor de' Schiavi,** which probably belonged to an extensive villa of the Gordians.

First, to the left of the road, is a *hexagonal structure*, almost entirely fallen to decay. A column in the centre and the additional erection on the summit, both mediæval, impart a grotesque appearance to the place. — Farther on is a *circular building* with niches and dome, used in the middle ages as a church, and decorated with now nearly obliterated frescoes; below, entered from the back, is a vault supported by strong pillars in the centre. Both these buildings are supposed to have belonged to a bath-establishment. Among the extensive ruins on the right of the road are a few *columbaria*.

The road proceeds hence to (11 M.) Gabii, and Palestrina, about 10 M. farther (comp. pp. 370, 371).

About 3 M. from the city-gate the ancient *Via Collatina*, diverging to the left, and skirting the *Acqua Vergine*, leads to **Lunghezza*, the ancient *Collatia*, 9 M. distant, a tenuta or farm of the Duca Strozzi, on the *Anio*, forming a charmingly shaded oasis in the Campagna. On this road, 5 M. from Rome, lies the *Tenuta Cervara*, with the celebrated *Grottoes of Cervara*, where festivals of artists are frequently celebrated.

FROM THE PORTA S. LORENZO (Pl. II, 31).

The road issuing from the Porta S. Lorenzo leads to the church of the same name (p. 181), and thence to Tivoli (p. 363).

FROM THE PORTA PIA (Pl. I, 30).

From the Porta Pia to *S. Agnese* 1-1¼ M.; thence to *Ponte Nomentano* and *Mons Sacer*, to which point most travellers will extend their walk, also 1¼ M.

The *Via Nomentana*, which leaves Rome by the Porta Pia, passes the Villas Patrizi and Torlonia (p. 174) and the church of *S. Agnese* with the adjoining catacombs (p. 337), and, 2½ M. from the gate, crosses the *Anio* by the *Ponte Nomentano*, an ancient bridge which has been frequently restored, surmounted by a tower. This road is also bordered with ancient tombs. Beyond the bridge is a hill, con-

jectured to be the *Mons Sacer* rendered famous by the Secession of the Plebs (at its foot an osteria). View from the top.

About 4 M. farther are the *Catacombs of Alexander* (p. 338).

A little beyond the catacombs, a road to the right diverges to *Palombara*, situated at the N.W. foot of *M. Gennaro* (p. 373), 19½ M. from Rome. — The road to the left leads to *Mentana*, a village belonging to the Borghese family, near the ancient *Nomentum*, 14 M. from Rome, where a battle between the Garibaldians and the French and Papal troops took place on 3rd Nov., 1867. The district is extremely bleak at places, but affords beautiful views of the slopes of the Sabine Mts. From Mentana to *Monte Rotondo* 2 M., at the foot of which the railway-station of the same name is situated (p. 64).

From the Porta Salara (Pl. I, 27).

From the Porta Salara to the *Ponte Salaro* 2 M. Travellers who intend to visit the site of the ancient Antemnæ only, had better combine this excursion with that to the Acqua Acetosa, see below. — From the Ponte Salaro to the *Villa Spada* (Fidenæ) 2½ M.

The *Via Salara*, a very ancient road, quits Rome by the bank of the Tiber, and then turns towards the district of the Sabines. It passes the Villa Albani (p. 165), and reaches the *Anio* about 2¼ M. from the city-gate. On the hill to the left, in the angle formed by the Anio at its junction with the Tiber, once lay *Antemnae*, which was destroyed by Romulus. The summit (203 ft.) commands a noble prospect. The *Ponte Salaro* over the Anio, with its two arches, was destroyed by Totilas, and afterwards renewed by Narses, but during the invasion of Garibaldi in 1867 it was again blown up; the ancient foundation of tuffstone may be distinguished from the superstructure of travertine. Beyond the bridge an ancient tomb, built over in the middle ages, and for some time used as an osteria.

About 5 M. from the gate is the *Villa Spada*. From this point to the height on the right extended the ancient *Fidenae*, once allied with Veii against Rome, and only subdued together with its confederate after protracted struggles.

Few traces of the ancient city are now recognisable. The fortress lay close to the river, on the hill which is now occupied by *Castel Giubileo* (6 M. from Rome). The summit (265 ft.) affords a beautiful and extensive view. The castle was erected by Boniface VIII. in 1300, and is said to derive its name from a family to whom it once belonged.

The road continues to skirt the river in the plain, and 11 M. from Rome, reaches the *Scannabechi*, ascertained to be the ancient *Allia*, on which the Romans were signally defeated by the Gauls, B.C. 390. The railway-station of *Monte Rotondo* (p. 64) is 2 M. farther.

From the Porta del Popolo (Pl. I, 15).

From the Porta del Popolo to *Ponte Molle* 2 M. (tramway, fare 20 c.; one-horse carriage about 2 fr.). — From Ponte Molle to *Acqua Acetosa* 1¼ M.; thence, passing the site of the ancient Antemnæ, to Ponte Salaro 1½ M. — From Ponte Molle to *Primaporta* 3½ M. (one-horse carriage about 10 fr.).

Porta del Popolo, see p. 140. The road is at first uninteresting, being continuously flanked by garden-walls. Immediately to the right, outside the gate, is the entrance to the *Villa Borghese* (p. 161). After 1/2 M. we reach the *Casino di Papa Giulio* on the right, whence a field-road, passing through a gate called the *Arco Scuro*, leads to Acqua Acetosa (1 1/2 M.). This road passes the *Villa di Papa Giulio*, erected by Vignola for Julius III., formerly celebrated for its splendour, but now deserted. On the ground-floor are *two rooms with richly decorated ceilings, worthy of a visit; handsome court with fountain (1/2 fr.).

On the high road, farther on, is *S. Andrea* on the right, founded by Julius III. in commemoration of his deliverance out of the hands of the Germans in 1527, erected by Vignola in the finest style of the Renaissance. A little on this side of the bridge, on the right, is a second *Chapel of St. Andrew*, erected by Pius II. on the spot where he met the head of St. Andrew, when brought hither from the Peloponnesus in 1462.

We then cross the Tiber by the **Ponte Molle**, which was constructed on the foundations of the ancient *Pons Milvius*, built by the Censor M. Æmilius Scaurus in B.C. 109.

It was here that Cicero, on the night of 3rd Dec., B.C. 63, caused the ambassadors of the Allobrogi, who were in league with Catilina, to be arrested. Here, too, on 27th Oct. 312, Maxentius, who had been defeated by Constantine near Saxa Rubra, under the sign of the cross, was drowned in the river. The present bridge was almost entirely rebuilt by Pius VII. in 1815, and embellished with statues of Christ, and John the Baptist by *Mocchi*, and by a kind of triumphal arch. In 1849 an arch was blown up, but speedily restored.

Beyond the Ponte Molle is a popular osteria. — The present route, one of the most charming in the Roman Campagna, turns to the right immediately before the bridge, and skirts the river for 1/2 hr., commanding fine views, and leading to the **Acqua Acetosa**, a mineral-spring of great repute, within a building erected by Bernini under Alexander VII.

We may now return to the town (2 M.) by the above-named path, passing the Villa di Papa Giulio, or by the more attractive, but longer route by the height of *Antemnæ* and the *Via Salara* (1 1/2 M.), see p. 350. A field-road is followed, which often entirely disappears, leading at first to the left in the plain by the river, then ascending the hill, where it runs at a considerable height above the Anio, and reaches the bridge of the Via Salara.

Beyond the Ponte Molle the road divides. The branch to the left is the *Via Cassia*, see p. 377; that to the right, near the river, is the *Via Flaminia;* while to the extreme left is the road coming from the Porta Angelica (p. 352; after 3/4 M. a road ascends from the last named to the right to Villa Madama, see p. 353). Following the Via Flaminia, we reach, after about 1 3/4 M., the tufa hills, in the first of which is an interesting rock-tomb of the *Nasones*, containing stucco-decorations, greatly damaged. *Magnificent view from the top. If we follow the valley, which stretches to the left on this side of the same hill, for about 2 M., we reach the *Val di*

Pussino, named after a painter of that name, with a picturesquely situated 'tenuta'. On the right of the road are the ruins of an ancient tomb, named *Tor di Quinto*.

Within 3 M. from the Ponte Molle the Via Flaminia crosses the *Valchetta*, a brook descending from Veii, the ancient *Cremera*, where the Fabians sustained their well-known defeat. Beyond the Tiber lies Castel Giubileo, the ancient Fidenæ (p. 350). About 1 M. farther the road reaches the *Casale di Prima Porta*, with the ruins of the imperial *Villa of Livia*, or *Ad Gallinas*, in which the statue of Divus Augustus (in the Vatican) was excavated in 1863. Since then the work of excavation has been continued. A room with *mural paintings, representing a garden with trees, plants, and birds, all in excellent preservation, is particularly interesting (1/2 fr.). — Not far from Prima Porta is a station of the ancient road, called *Saxa Rubra;* here, in the plain by the river, Maxentius was defeated in 312.

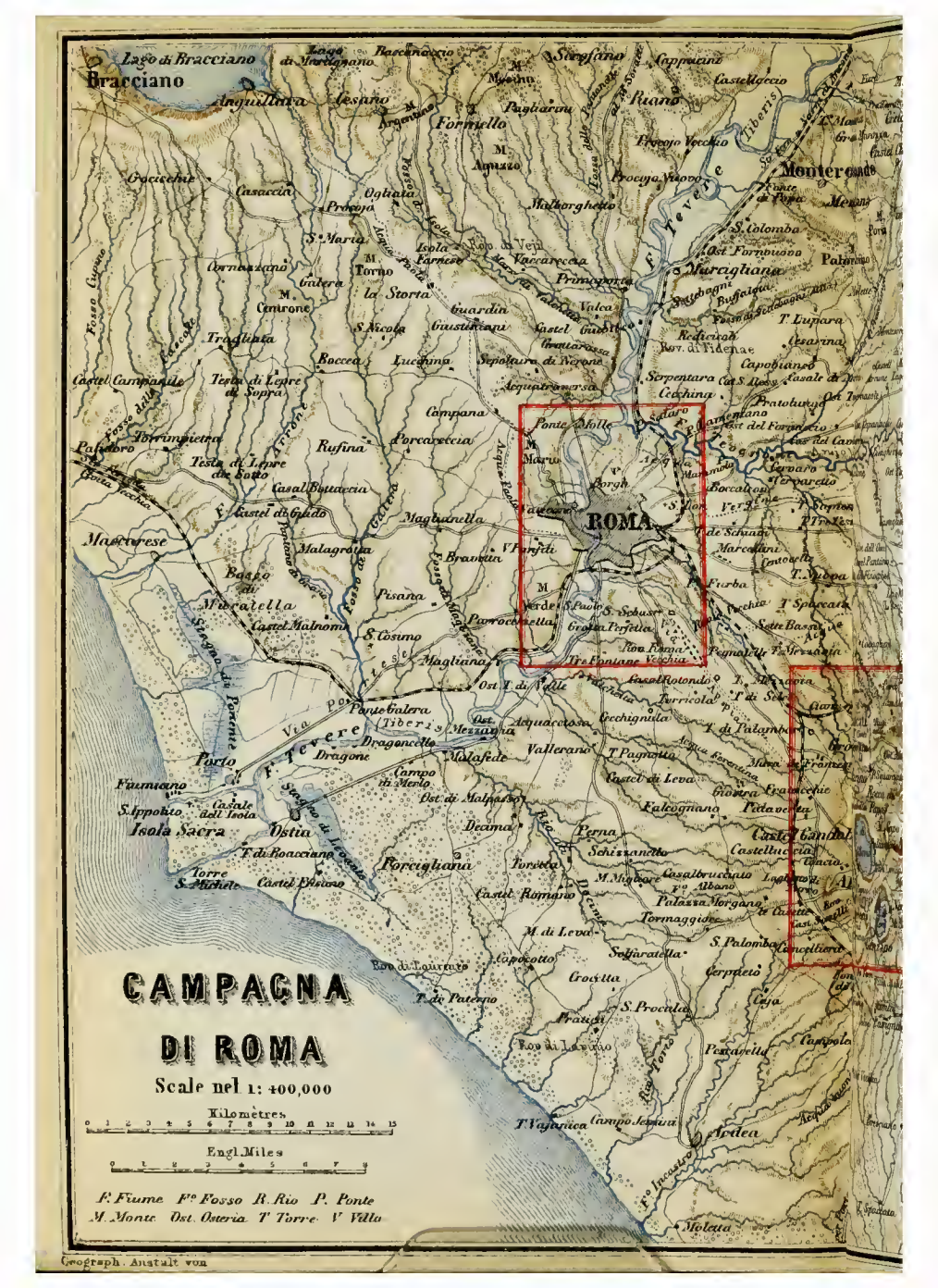
The road then leads by Rignano (15 1/2 M.; p. 63) to Cività Castellana (23 M. from Rome; p. 63).

From the Porta Angelica (Pl. 1, 8).

Two principal routes issue from the *Porta Angelica* (to the N. of the Borgo, near the Vatican): that in a straight direction to Ponte Molle; see p. 351. — The road to the left leads to **Monte Mario,** the N. eminence of the range of hills which forms the *Janiculus*. It was anciently named *Clivus Cinnae*, in the middle ages *Monte Malo*, and its present name is derived from Mario Mellini, the proprietor of the villa mentioned below in the time of Sixtus IV. After passing several osterie, which are favourite resorts of the lower classes in October, we reach the foot of the hill, 1 M. from the gate. The yellow building on the cypress-planted hill to the right is the Villa Mellini. The white building before us is the *Tivoli*, a new place of recreation, with café and restaurant, which walkers may reach in 1/4 hr. by a path to the left ascending in steps ('ingresso pei pedoni'); the carriage road diverges farther on. The terrace of the building commands an extensive, and almost unobstructed *View of Rome, the Campagna, the mountains, and the plain stretching down to the sea.

The carriage-road then ascends in long windings, which may be cut off by means of steep footpaths. About 3/4 M. from the lower, and 1/4 M. from the upper entrance to the Tivoli, we pass the church of *S. Maria del Rosario* on the left, and beyond it to the right the chapel of *S. Croce di M. Mario*.

We next, by a pine-tree, reach the entrance to the **Villa Mellini** (adm. 1/2 fr. each person). Traversing an avenue of evergreen oaks, we arrive at the avenue passing the villa and running along the brow of the hill to its culminating point (476 ft.). Here, also, the view is unbounded on every side. Near the villa is an *Osteria commanding a beautiful view.



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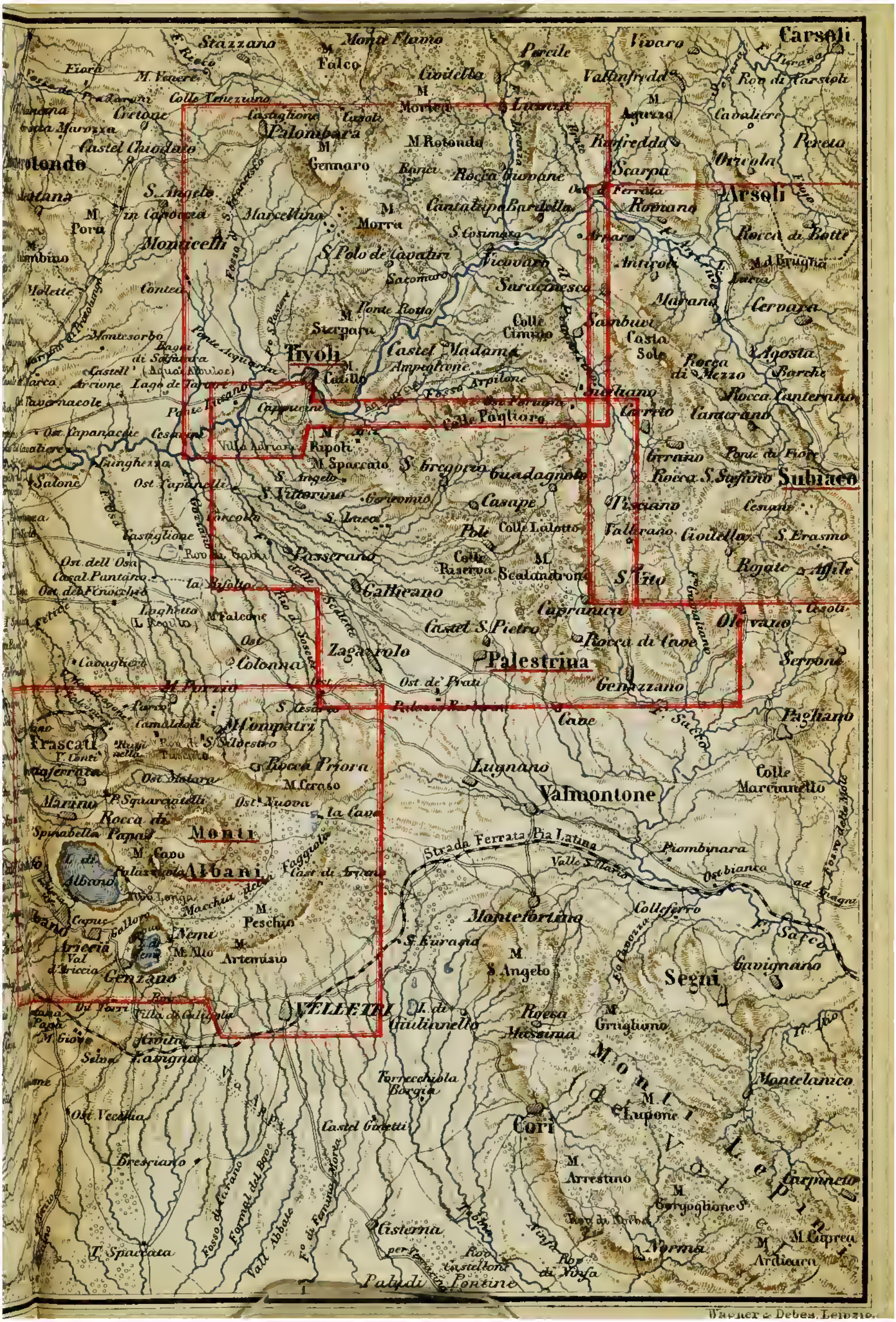

Wagner & Debes, Leipzig.

If we follow the road for 1/4 hr. more, passing the church of *S. Onofrio* (r.), and then take the field-road leading back towards the left, we reach the *Valle dell' Inferno*, a deep ravine overgrown with cork-trees, over which we obtain a charming peep of the dome of S. Peter's, framed by the Alban Mts. (comp. Map).

From the Porta Angelica an uninteresting road leads straight on to Ponte Molle, from which, after 1 1/2 M., a road diverges to the left to (1/2 M.) **Villa Madama.** The villa was erected by *G. Romano* from *Raphael's* designs for Card. Giulio de' Medici, afterwards Clement VII., and subsequently came into possession of the Princess Margaret, daughter of Charles V., from whom it derives its name (comp. p. 198). It next belonged to the Farnese family, and then to the kings of Naples. The building was formerly in a miserably dilapidated condition, but is now at least preserved from ruin. It contains a picturesque, overgrown fountain-basin, and a fine *loggia with mouldings and frescoes by *Giulio Romano* and *Giovanni da Udine*. Beautiful view. (Fee 1/2 fr.)—The road to Ponte Molle reaches the Tiber a few minutes farther, and skirts it as far as the bridge (1 1/4 M.; see p. 351).

II. Excursions from Rome to the Mountains and the Sea.

The Alban Mountains.

The railways to *Frascati* (p. 354), *Marino* (p. 357), *Albano* (p. 359), etc., render the Alban Mts. so easily accessible from Rome, that the traveller may obtain a glimpse at some of the most interesting points in a single day. Rome should, if possible, be quitted in the evening, in order that the excursion may be begun at an early hour on the following morning.

PLAN OF EXCURSION. Time necessary for *Frascati*, the villas, and Tusculum 1 3/4-2 hrs., thence to *Rocca di Papa* (p. 357) 1 hr. (guide necessary, 1-1 1/2 fr.), ascent of *Monte Cavo* 3/4 hr., descent 20 min., to *Nemi* 1 3/4 hr., *Genzano* 1 3/4 hr., *Ariccia* 1/2 hr., *Albano* 1/4 hr., i. e. 8-9 hrs. (without halt), which may be somewhat diminished if the route from Rocca di Papa direct to Albano by Palazzuola (p. 358) be taken. In the reverse direction, beginning with Albano, the excursion occupies about the same time. If the excursion be made by Genzano and Nemi, Castel Gandolfo (p. 360) should be visited first. If time permit, it is of course far more enjoyable to devote several days to a tour among these mountains.

The only good INNS are at Frascati and Albano, but the smaller villages afford accommodation for the night in case of necessity. Albano is recommended for a stay of several days, as a number of the most beautiful excursions are most conveniently accomplished thence.

The traveller is recommended to hire a DONKEY at Ariccia (where the best are to be had), or at Frascati; charge, with guide, 4-5 fr. daily. In spring and autumn WALKING in this district will also be found pleasant, in which case travellers intending to perform the excursion in one day had better take a guide (about 2 1/2 fr.). Those who have more time, and do not object to an occasional deviation from the direct route, will have no difficulty in finding their way with the aid of the map and following directions. — A precise programme of the excursion should be agreed upon with the guides, as they are apt to cut short the journey to the traveller's disadvantage. A supply of provisions for the expedition will also be found desirable, as the osterie on the route are very poor.

CARRIAGES may be hired at Frascati and Albano, but the most interesting routes are only practicable for pedestrians and riders. The charges at Frascati are as high as at Rome; two-horse carr. for the excursion to the lakes of Albano and Nemi, Genzano, Albano, 20-22 fr.

FRASCATI.

RAILWAY FROM ROME TO FRASCATI, 12½ M., in ½ hr.; fares 2 fr. 30, 1 fr. 60, and 1 fr. 15 c.; 3-4 trains daily. Return-tickets available for the day of issue only. Journey to stat. *Ciampino*, see p. 359. The main-line goes on to Albano and Naples, while the train to Frascati gradually ascends, passes through a tunnel, and stops at the station, 1 M. distant from the town (omnibus 10 soldi). The road ascending from the station joins the high road coming from Rome, which divides below the town near the first houses; the branch to the right ascends in a wide curve to the Piazza, while that to the left leads to Monte Porzio, etc. (p. 370). Frascati with its villas does not become visible until the last winding of the road is attained. Walkers may reach the town more quickly than carriages by ascending the hill to the left. — VETTURINI (p. 113) to Frascati and Monte Porzio in 2½ hrs., fare 2-3 fr., but this mode of travelling is not recommended.

Frascati. — *ALBERGO DI LONDRA in the piazza, dear. Near it the *Trattoria Campana*; *Tratt. del Sole.* — Private apartments are easily procured, and suites of rooms may be hired in the Villas Piccolomini, Falconieri, Muti and others (single rooms 30-40 fr., 3-4 rooms about 100 fr. per month).

A visit to the villas, which are always open to the public, and to Tusculum, takes 2½-3 hrs., the best route being by Villa Aldrobrandini and Ruffinella in going, and by Camaldoli and the Villas Mondragone and Taverna in returning. *Guides* and *Donkeys* necessary only when time is limited, 2-3 fr. — Guide by Rocca di Papa, etc. to Nemi, about 3 fr. (carriages, see above).

Frascati, in a cool and healthy situation, on the slope of the mountains, with its beautiful, shady, and well-watered villas, is a favourite summer-resort of foreigners as well as natives. The ancient Tusculum having been destroyed by the Romans in 1191, this town, which is insignificant and comparatively modern, sprang up on the ruins of a former villa, overgrown with underwood *(frasche)*, from which it derives its name. In the piazza, which is embellished with a pretty fountain, rises the cathedral of *S. Pietro*, erected in 1700 under Innocent XII. To the left of the high-altar is a memorial-tablet to Charles Edward, the young Pretender, grandson of James II., who died at Frascati on 31st Jan., 1788. — The more ancient cathedral of *S. Rocco* dates from 1309. — At the S.W. entrance to the town, which is reached by the high road from Rome (and also from the station) in a wide curve, lies the *Villa Conti*, with fountains and beautiful points of view, the property of the Duca Torlonia, nephew of the banker.

From the piazza we ascend the street (Corso Vittorio Emanuele) to the right, past the cathedral of S. Pietro and the donkey-station. Above the town, on the left, rises the *Villa Piccolomini*, once the residence of the learned Cardinal Baronius (d. 1607), a circular tomb below which is groundlessly called that of Lucullus.

Farther on we reach, on the right, the handsome **Villa Aldobrandini*, erected for Cardinal Pietro Aldobrandini, nephew of

Via Latina
Grotta di Lucullo
Torre
Casa la Morena
Staz. Ciampino
Casaluccie
Torrenuova
Casa di Ciampino
Sepolc. di Lucullo
Pallavicini
FRASCATI
Valle la Chiesa
Tavolaccio
Parco
V. Vecchia
V. Torlonia
V. Mondragone
V. Piacentini
Villa Falconieri
V. Ruffinella
V. Aldobrandini
Torre d'Acqua Sotterra
Antico Castel
V. Montalto
TUSCOLANO
Selve Nuove
Mari de' Francesi
Stazione di MARINO
Sassone
Ferriere Vecchie
Selve Vecchie
Campo Vecchio
Grotta Ferrata
Pantanella
Via Appia Nuova
Squarciarelli
Castagneta
Cirtella
MARINO
(CASTRIMOENIUM)
V. Campanes.
Rericassa
S. Rocco
Ost. d'Portacchie
Spinabella
M.te Crescenti
BOVILLA
Costa Castello
Valle S. Lorenzo
Rocca di Papa
Palazzetta
M.te Bergantino
Casa Rossa
S. Gennaro
Rorate
LAGO DI ALBANO
M.te CAVO
(MONS ALBANUS)
Mad.a del Pago
Palazzuola
CASTEL GANDOLFO
S. Sebastiano
Castellazza
Lagherito
P. Barberini
Emissario
ALBA LONGA
S. Sylvio
P. Riformati
S. Fonia
Lago di Turno
Torre Orti
Colle Arbi
Cappuccini
ALBANO (ALBANUM)
Le Frattocchie
Le Casette
Casa Morelli
S. Maria della Stella
Carnarole
Ariccia (Aricia)
Cappella
Osteria
Gallo
Convento
La Torretta
Caldaletta
Le Cese
La Mola
Lago di Nemi
Valle Aricciana
GENZANO
Cancelliera
Casa Pallombini
Casa Silvestri
Casa Vecchia
Kilometres

Monte Porzio
Monte Compatri
S. Cesareo
Via Labicana
Osteria
S. Silvestro
Convento
Mte Salomone
Mte Pantaleone
Torre di Mezza Selva
S. Sebastiano
Rocca Priora
(Corbio)
Ost. della Molara
Mte Ceraso
Casale
Neviera
Mte Fiore
Osteria Nuova
Castiglione
Ost. di Mezza Selva
Laghi
di
Cava
Cava
Campo
di
Annibale
Cast. dell'Ariano
Mte del Vescovo
Chiesa dell'Ariano
Mte Calvarone
Mte Peschio
Monte Artemisio
Acqua Polomba
Mte Alto
Mte Spina
Colle d'Ulisse
V. Antonelli
Casale
Cappuccini
Chiesa di Colonna
S. Giovanni
VELLETRI
(VELITRÆ)
Sta Anatolia
Corte
Engl. Miles

Clement VIII., from the designs of *Giacomo della Porta*, and now the property of the Borghese. The palace contains paintings by the Cavaliere d'Arpino. The grounds are adorned with cascades and beautiful oaks, and the views are very extensive, especially from the roof of the semicircular building. — A little to the S. is the *Villa Montalto*, erected by the Peretti, and since 1835 in the possession of the Propaganda.

The road to Tusculum next passes the *Capuchin Church* (1 M. above the town, containing a few pictures), and soon reaches the entrance to the **Villa Ruffinella*, or *Tusculana*, of the 16th cent., formerly the property of Lucien Bonaparte, afterwards that of King Victor Emanuel, and now belonging to Prince Lancelotti. In Nov., 1818, Lucien was attacked and plundered here by robbers, an event admirably described in Washington Irving's 'Adventure of the Artist'. The celebrated *Villa of Cicero* (the 'Tusculanum') is generally believed to have occupied this site. Inscriptions and antiquities found in the neighbourhood are shown.

The other villas lie on the height to the E. of Frascati. The nearest is the *Villa Taverna* and a little farther on is the *Villa Mondragone*, erected by Cardinal Altemps under Gregory XIII., both the property of the Borghese, surrounded by delightful gardens and points of view. The latter is now fitted up by the Jesuits as a school. — Above the Villa Taverna is situated the *Villa Falconieri*, the oldest in Frascati, planned by Cardinal Ruffini before the year 1550, and erected by Borromini, possessing pictures by C. Maratta and others, and shady gardens. — On the height to the E. lies the suppressed monastery of *Camaldoli*, founded by Pope Paul V.

From Villa Ruffinella (ascending to the right from the palace) a shaded, and partly ancient road, leads to the site of the venerable town of **Tusculum**, the foundation of which is traditionally ascribed to Telegonus, the son of Ulysses and Circe, the birthplace of the elder Cato and a favourite residence of Cicero. In the middle ages the ancient castle on the summit of the hill was occupied by a warlike race of counts, who were generally in league with the emperors against the Romans. The latter having been signally defeated in the reign of Frederick I., 30th May, 1167, they retaliated by seizing and dismantling the castle in the pontificate of Celestine III., in 1191. Nothing therefore now remains of the ancient Tusculum but a heap of ruins.

In ascending from the Villa Ruffinella, we soon obtain a view of the *Amphitheatre*, outside the town-walls (longer diameter 77 yds., shorter 57 yds.; arena 52 yds. by 31 yds.), which is called by the guides *Scuola di Cicerone*. The so-called *Villa of Cicero*, excavated in 1861 by Prince Aldobrandini, is next reached. On the right is the ancient *Forum* and the **Theatre* (about 2 M. above Frascati), excavated, as an inscription records, in presence of Maria Christina, dowager Queen of Sardinia, on the occasion of the arrival of Gre-

gory XVI., 7th Oct., 1839, and remarkably well preserved; adjacent is a small building resembling a theatre, probably used as a lecture-room. At the back is situated a *Piscina*, or reservoir, in four compartments. The guides are generally desirous of returning from this point, as the path to the castle is rather rough and hardly practicable for donkeys.

The ancient **Castle* (arx) stands on an artificially hewn rock, now surmounted by a cross, 174 ft. above the town (an ascent of about 1 hr. from the piazza). Two gateways and the direction of the walls are still traceable. The summit (2218 ft.) commands a magnificent *VIEW. On the right are Camaldoli and Monte Porzio; farther distant the Sabine Mts., with Tivoli and Monticelli; then Soracte and the Ciminian Mts.; towards the sea the broad Campagna with its aqueducts, Rome, and the dome of St. Peter's; to the left, the Alban Mount (M. Cavo), Castel Gandolfo, Marino, and Grotta Ferrata.

Descending and turning to the right, we observe a fragment of the ancient wall, and adjoining it a **Reservoir* of very early and peculiar construction, formed of massive blocks, and vaulted in an almost pointed arch. We may now take the longer way back by Camaldoli, and the villas Mondragone, Taverna, and Falconieri (p. 355).

Two routes lead from Frascati to (2½ M.) GROTTA FERRATA: the carriage-road to Marino, and the shorter route by a path turning to the left below the Villa Conti (p. 354).

Grotta Ferrata, a Greek monastery of the Basilians, was founded by St. Nilus under Otho III. in 1002. In the 15th cent. it was the property of Cardinal Giuliano della Rovere, afterwards Pope Julius II., who fortified it with moats and towers. Of the old *Church* nothing now remains but the vestibule, which contains (r.) a beautiful statue of the Madonna. The Portal, with arabesques and a Greek inscription, dates from the 11th cent.; over the door are mosaics of the Saviour, the Madonna, and St. Basilius. The present church, built by Cardinal Guadagni in 1754, contains nothing worthy of mention.

INTERIOR. From the right aisle we enter the CHAPEL OF ST. NILUS, decorated with frescoes from the life of the saint by *Domenichino*, in 1610, restored in 1819 by V. Camuccini. At the entrance of the chapel, on the left, is represented the meeting of the saint with Otho III.: the attendant in green, holding the emperor's horse, is Domenichino himself; to the right of the horse, Guido Reni is also represented in a green costume, and behind him Guercino. The boy in front of the horse, with blue cap and white feather, bears the features of a girl of Frascati to whom the artist was attached. On the right St. Bartholomew arrests the fall of a column, thus saving the lives of the surrounding workmen. At the altar on the left, St. Nilus heals a boy possessed by an evil spirit with oil from a lamp of the Madonna. On the right, the Madonna presenting a golden apple to St. Nilus and St. Bartholomew. In the lunette, Death of St. Nilus. Outside the chapel, St. Nilus calming a storm by which the harvest is endangered; the saint kneeling before the cross. On the ceiling, the Annunciation.

A monument of Cardinal Consalvi, who died, of poison it was believed, as abbot of Grotta Ferrata in 1824, and several ancient sculptures are shown in the handsome *Abbey*. The small Madonna over the altar is by Ann. Caracci; a bust of Domenichino is by Teresa Benincampi, a pupil of Canova. Fairs held here on 25th March and 8th Sept. attract numerous peasants from the neighbourhood, as well as strangers from Rome.

About 2 M. farther to the S., and reached either by footpaths or by the high road, is **Marino**, a small town famous for its wine, and picturesquely situated on an eminence of the Alban Mts., 1322 ft. in height, the site of the ancient *Castrimœnium*. In the middle ages it was a stronghold of the Orsini, who defended themselves here against their enemies, particularly the Colonna; but the latter, under Martin V. in 1424, captured Marino and are still proprietors of the place. The town contains a *Corso*, which is the principal street, a *Fountain*, and a *Cathedral* dedicated to St. Barnabas. The church of *S. Trinità*, to the left of the Corso, contains a Trinity by Guido Reni. In the church of the *Madonna delle Grazie*, St. Rochus by Domenichino. In the *Cathedral* a badly-preserved St. Bartholomew by Guercino.

The MARINO STATION on the Rome and Naples line is situated in the Campagna, 3 M. distant (railway to Rome in 35 min.; fares 2 fr., 1 fr. 40 c., 1 fr.).

From the town of Marino a shady road, commanding extensive views, leads through the *Parco di Colonna*, the well-wooded valley of the *Aqua Ferentina*, a brook often mentioned in history as a rallying-point of the Latins, to the Alban lake, and by Castel Gandolfo to ($3^3/_4$ M.) Albano, see p. 360.

From the FRASCATI and MARINO road, there diverges at the bridge in the valley, rather more than half-way to the latter, a new road to Rocca di Papa, situated about 5 M. from Frascati (one-horse carr. about 8 fr.). It may also be reached from Tusculum (p. 355) direct in $1^1/_2$ hr. by field and forest-paths (guide necessary, 1-$1^1/_2$ fr.).

Rocca di Papa, a wretched little town with 2500 inhab., lying on the brink of the great crater of Campo d'Annibale (see below), in the midst of beautiful forest-scenery, is well adapted for a summer-residence on account of its lofty situation (2647 ft.). Rooms, even for one night, may be heard of at the *Caffè dell' Aurora*, in the upper part of the town. The two *Trattorie*, one of which has a locanda in connection with it, are very poor.

Ascending the steep streets of the town, we reach in 15-20 min. the great crater of *Campo d'Annibale*, so named from the unfounded tradition that Hannibal once pitched his camp here during his campaign against Rome. It is more probable that the Romans were encamped here at that period, to repel the attacks of the Carthaginians.

The wooded summit of **Monte Cavo**. the ancient *Mons Albanus*, is reached (turning to tbe right at the beginning of the crater) by the well-preserved and shady *Via Triumphalis*, an ancient road, paved with basalt, by which the generals to whom tbe senate refused a triumph at Rome, ascended, and celebrated one on tbeir own responsibility. From two open spaces, about three-quarters of tbe way up, a better *view than from the top is obtained of Marino on the right, tbe Lago d'Albano, Ariccia witb tbe viaduct, Genzano, the Lago di Nemi, and Nemi itself.

On the summit of tbe Mons Albanus, 3147 ft. above the sea-level (an ascent of 3/4 hr. from Rocca di Papa), stood the venerable sanctuary of the Latin League, tbe *Temple of Jupiter Latiaris*, where the great sacrificial festival of the *Feriae Latinae* was celebrated annually. Its ruins, 82 yds. long and 38 yds. wide, with columns of white and yellow marble, were in tolerable preservation till 1783, wben Cardinal York, the last of the Stuarts, converted them into a *Passionist Monastery*. A portion only of the ancient foundations is preserved on the S.E. side of the garden-wall. The **View from several different points is incomparable. It embraces the sea, the coast from Terracina to Cività Vecchia, the Volscian and Sabine Mts., Rome and tbe Campagna with a number of towns and villages, and below the spectator the beautiful Alban Mts. The distant view, generally obscured by mist, is seen to the best advantage immediately before sunrise, after sunset, or after a passing sbower has cleared the atmosphere. The traveller had better take refreshments with him; the monks are very civil, but the food and sleeping accommodation which they offer are exceedingly poor.

From Monte Cavo we may reacb Nemi in 1½ hr. by pleasant forest-paths (see p. 362).

Those wbo wish to proceed direct to Albano by Palazzuola should retrace their steps to tbe Campo d'Annibale, pass above Rocca di Papa, and visit (1 M.) the chapel of tbe *Madonna del Tufo* (2323 ft.), wbence a fine view of tbe Alban Lake and the plain is enjoyed. About 1 M. beyond it they will reach the suppressed Franciscan monastery of **Palazzuola,** dating from the 13tb cent., and situated above tbe E. margin of the *Lake of Albano* (p. 360). The garden contains a remarkable rock-tomb in the Etruscan style, about which little is known.

Above the monastery, on the narrow space between the base of Monte Cavo and the Alban Lake, once lay in a prolonged line, as its name indicates, the city of *Alba Longa*, of whicb no traces now remain. It will be observed, however, that the rocks in the direction of Palazzuola have been hewn perpendicularly, in order to render the town more impregnable.

The foundation of Alba Longa belongs to a pre-historic period, and tradition has attributed it to Ascanius, the son of Æneas. It was the ancient capital, and the political and religious centre, of the Latin League, but was destroyed at an early period by its younger rival on the banks

of the Tiber, after which, however, the ancient festivals of the League on the Alban Mt. still continued to be celebrated here.

From Palazzuola a beautiful road leads above the lake to (2½ M.) Albano, terminating at the Galleria di Sopra (p. 360), whence we descend to the left past the Capuchin monastery.

ALBANO.

RAILWAY FROM ROME TO ALBANO, 17½ M., in about 1 hr.; fares 3 fr. 30, 2 fr. 30, 1 fr. 65 c.; express 4 fr. 40, 2 fr. 95 c. (comp. p. 354).

Soon after quitting the city the train diverges from the line to Cività Vecchia; on the left is the Porta S. Lorenzo, on the right the arches of the Acqua Felice, then the tombs of the Via Appia. To the left the Sabine and Alban Mts.; at the foot of the latter, Frascati (p. 354) is a conspicuous object. At (9 M.) *Ciampino* the line to Frascati divergcs to the left, while the S. line approaches the Alban Mts. — 16 M. *Marino* lies on the nearest chain of hills on the left; above it, on the mountain, is *Rocca*, adjoining which on the right rises Monte Cavo with the white monastery walls. The train then passes through a cutting. To the left, on the olive-clad hill, appears Castel Gandolfo, immediately beyond which Albano and Ariccia, connected by a viaduct, are visible in the distance. These two towns possess stat. *Albano*, or *La Cecina*, in common, in a lonely and unattractive situation.

An omnibus (fare 1 fr.) runs from the station in ¾ hr. to the town of Albano, 3 M. distant. (As the omnibus is often full, a seat should be secured at once.) The ascent is picturesque, although there are few distant views. The ruins of *Castello Savelli* soon appear on the right; *La Turri*, or *Torretta*, on the left. A magnificent view of Ariccia is then obtained, with the ancient castle (p. 361) on the right, and the imposing viaduct on the left, and farther to the left, Albano; to the right, by the entrance to the town, stands the *Villa Loncampa*. The omnibus stops in the Piazza.

The HIGH ROAD from Rome to Albano, the *Via Appia Nuova*, is also still much frequented, especially by those who wish to combine this excursion with a visit to the ancient Via Appia (comp. p. 342); the vetturini mentioned at p. 113 perform the journey in 2½ hrs. (fare 2½ fr., not recommended to strangers).

The Via Appia Nuova quits Rome by the Porta S. Giovanni (p. 268); the ancient Via Appia which is rather longer, by the Porta S. Sebastiano (p. 260). The two roads unite at the *Fratocchie*, by the 11th milestone of the new road. On the left side of the road Clodius once possessed a villa; to the right in the valley lay *Bovillae*, a colony of Alba Longa, with a sanctuary of the Gens Julia, where the remains of a theatre and circus may still be traced. Remains of walls and tombs are seen on both sides of the road. A large square structure, about 33 ft. in height, with three niches, was long erroneously regarded as the tomb of Clodius. The road ascends. The high ground here commands a fine survey of the Campagna, the sea, and Rome. Near the gate of Albano, at the 14th milestone, on the left, is the so-called Tomb of Pompey (p. 360).

Albano. — VILLE DE PARIS, in the Palazzo Feoli, R. 3 fr., dear; ROMA, at the end of the town, near the bridge leading to Ariccia; EUROPA, or *Posta*, R. 2 fr., 'vino del paese' ½ fr., a café on the ground-floor; RUSSIA, at the Porta Romana.

Trattoria in the Piazza Principe Umberto, where the omnibuses stop; the landlord also procures bedrooms for visitors. — *Café* in the Corso. — *Vetturino* to Rome in summer daily at 5 a. m.; at other times also a seat may be obtained in a carriage by enquiring at the inns and cafés.

Albano (1250 ft. above the sea), a small town with 2900 inhab., situated on the ruins of the villa of Pompey and of the *Albanum* of Domitian, is mentioned as early as 460 as the seat of a bishop, and

again in the 11th cent. in the contests of the popes with the citizens of Rome. In the 13th cent. it belonged to the Savelli, from whom it came into the possession of the papal government in 1697. The beauty of the neighbourhood renders Albano an attractive summer-residence, but in the hottest season it is not exempt from fever. The Albanian women are famous for the picturesqueness of their costume, but it is now rarely seen, except sometimes on Sundays. The wine of Albano is praised by Horace, and is still much esteemed.

In the upper part of the town, between the monastery of S. Paolo and the loftily situated Capuchin monastery lay an *Amphitheatre*, the scanty remains of which are seen from the road. The church of *S. Maria della Rotonda* stands on the foundations of an ancient circular temple. The ruins in the street of Gesù e Maria are supposed to be the remains of baths.

The Via Appia intersects Albano in a straight direction. Outside the N. entrance of the town, to the right of the road, rise the remains of a large tomb, called without foundation the *Tomb of Pompey*. The avenue, diverging to the right by this tomb, is known as the Galleria di Sotto, see below. — On the S. side of the town, to the right on the road to Ariccia (to the left of the ancient road), stands another ancient **Tomb* in the Etruscan style, consisting of a massive cube, originally surrounded by four obtuse cones, of which two are still standing, with a fifth in the centre. It was formerly supposed to be the tomb of the Horatii and Curiatii, and now, on no better authority, is regarded as that of Arruns, a son of Porsena, who was killed near Ariccia.

About $1^1/_4$ M. to the N.W. of Albano lies *Castel Gandolfo*, which is reached by two shady avenues of beautiful evergreen oaks: the so-called **Galleria di Sopra*, or 'upper gallery', beginning at the Capuchin monastery above Albano, and affording fine views of the lake; and the *Galleria di Sotto*, beginning near the tomb of Pompey at the N.W. entrance to the town, passing the Villa Barberini and Castel Gandolfo, and leading to ($3^3/_4$ M.) Marino (p. 357).

Castel Gandolfo, which belonged to the Savelli in the middle ages, has been the property of the Popes since 1596. It is an insignificant place with a large *Papal Palace*, erected by Urban VIII. from designs by *Carlo Maderna*, and splendidly situated high above the precipitous margin of the Alban lake. The château was formerly a favourite summer residence of the popes (including Pius IX.), and by a law passed on 13th May, 1871, received the privilege of exterritoriality.

The **Lake of Albano** (964 ft. above the sea-level, 490 ft. deep), about 6 M. in circumference, is the crater of an extinct volcano, of sombre and melancholy aspect, although its banks are well cultivated. It is fed by abundant subterraneous springs, and is drained by a very ancient *Emissarius* which issues below Castel Gandolfo.

The path to the ancient Emissarius descends steeply from the Galleria di Sopra a little before the village is reached, but the custodian must first be summoned from the village (fee 1 fr.; for a party more in proportion). The descent occupies nearly 1/4 hr., and the whole inspection about 1 hr. The Emissarius, an imposing work, was constructed according to tradition by the Romans in B.C. 397, during the siege of Veii, when the lake rose to an unusual height, but it is probably of still more remote origin. It is hewn in the solid rock. At the entrance is a large stone building resembling a nymphæum. The channel is 7-10 ft. in height, and issues 3/4 M. below Albano by the village of *La Mola*, where the water is used as a motive power for mills, descending thence to the Tiber. The custodian floats lighted pieces of candle on boards down the stream, in order to give visitors an idea of its length (about 1300 yds.).

From Albano to Palazzuola by the road turning to the right by the Capuchin monastery and passing above the lake, 1 hr.; thence to the top of Monte Cavo, 1 hr. more (comp. p. 351).

About 3/4 M. to the S.E. of Albano lies Ariccia. The road passes the Etruscan tomb mentioned above. It then crosses the imposing **Viaduct*, erected by Pius IX. in 1846-63, 334 yds. in length, and 192 ft. in height, consisting of three series of arcades of six, twelve, and eighteen arches respectively, one above the other, which crosses the valley separating Albano from Ariccia. To the right, a view of the extensive plain as far as the sea, to the left, of the *Park of the *Palazzo Chigi*, built by Bernini, and situated immediately to the left beyond the viaduct. This park, containing fine old timber, is kept in as natural a condition as possible. Permission to visit it should be obtained from the porter or gardener in the palace (fee 1/2-1 fr.).

Ariccia (*Café* in the piazza), an insignificant place, frequently attracts visitors in summer on account of the proximity of the woods. The women of Ariccia and Genzano are famed for their beauty. The ancient *Aricia*, which belonged to the Latin League, lay towards the S., in the *Valle Aricciana* (981 ft.), an extinct crater below the modern town, while the latter occupies the site of the ancient Arx or citadel. According to Horace (Sat. i. 5) this was the first station on the Via Appia, which runs towards Genzano on massive, still visible substructions, at the foot of the modern town. (A circuit of 1/2 hr. by the valley, instead of the direct route from Albano to Ariccia, is interesting.) In the middle ages Ariccia came into the possession of the Savelli, and in 1661 was purchased by the Chigi, who are still the proprietors of the place.

The beautiful and shady new road from Ariccia to Genzano at first leads a little to the left and crosses four viaducts, which command a fine view. After 1/2 M. it passes *Galloro*, formerly a Jesuit church. At the 17th milestone, about 3/4 M. farther, the road divides; the branch to the left descends to a Capuchin monastery and to the Lake of Nemi (below is a partly ancient road to Nemi); that in the middle leads through an avenue to the Palazzo Cesarini (see below); and that to the right descends to the town.

Genzano, a town with 5000 inhab., loftily situated above the

S.W. bank of the Lago di Nemi. is also much visited in summer, but there are no good inns, and intermittent fever is not uncommon here. In the piazza, opposite the fountain, there is a good osteria. The wine of Genzano is esteemed. The place presents no attraction beyond its fine situation. The best view of the lake is from the garden of the *Palazzo Cesarini*, which slopes rapidly towards the water (entrance to the left, opposite the palace; admission granted on application at the palace). — At Genzano, on the 8th day after Corpus Christi, is celebrated the famous *Infiorata di Genzano*, or flower-festival, consisting of a procession through a street carpeted with flowers, followed by fireworks and merry-makings. The festival has been revived after an intermission of some years, but does not take place every year.

The ***Lago di Nemi** (1066 ft.) is an extinct crater, about 3 M. in circumference, and like the Alban lake, which lies 100 ft. lower, is of considerable depth (328 ft.), and is also drained by an artificial emissarius. The water is beautifully clear, and rarely ruffled by wind. The precipitous lava-slopes of the crater, 328 ft. in height, are carefully cultivated. In ancient times it was called the *Lacus Nemorensis*, and sometimes the 'Mirror of Diana', from a temple, of which substructions have been discovered below Nemi, and from a nemus, or grove sacred to that goddess, whence the present name is derived. Tiberius (or Trajan) constructed a magnificent vessel here, a beam of which is preserved in the Museo Kircheriano at Rome (see p. 152). This exquisite lake is the gem of the Alban Mts.

From Genzano to Nemi 2 M.; by the Palazzo Cesarini we follow the road to the right, through the town, and past the church of S. Annunziata. The pleasant road skirts the upper margin of the lake, affording several fine views. — A footpath descends to the lake from S. Annunziata, and ascends again near the mills below Nemi.

Nemi is a small mediæval town with an ancient fort. The inn (*Trattoria Desanctis*, tolerable, bargaining advisable) possesses a small verandah which commands a delightful *View of the lake and the castle of Genzano, of an old watch-tower beyond them, and of the extensive plain and the sea.

From Nemi to the ($1^1/_2$ hr.) Monte Cavo (p. 358) a guide is necessary on account on the intricacy of the forest-paths (1-$1^1/_2$ fr.). Albano is a little farther distant.

From Genzano we may proceed in 1 hr. (2 M. by the road, and then to the left; see Map, p. 353) to **Cività Lavinia**, the ancient *Lanuvium*, celebrated for its worship of Juno Sospita, situated on a W. spur of the Alban Mts. At the W. end of the town are a few remains of the ancient walls; in the piazza, a sarcophagus and several fragments from tombs and villas in the neighbourhood. The town, a poor, insignificant place, commands fine views of the Campagna towards the sea. Below it, $1^1/_2$ M. distant, is the Cività Lavinia railway-station on the Rome and Naples line; three trains daily, fares 3 fr. 75, 2 fr. 65, 1 fr. 90 c.

On the road, about $5^1/_2$ M. farther ($7^1/_2$ M. from Genzano) lies Velletri, which may also be reached by a nearer and more picturesque route in $1^1/_2$ hr., with a guide. **Velletri** (*Gallo*, *Campana*, both with trattorie), the

ancient *Velitrae*, a town of the Volsci which became subject to Rome in 338, celebrated for its wine, is picturesquely situated on a spur of *Monte Artemisio*. The town (12,000 inhab.), with its narrow and crooked streets, is the residence of the bishop of Ostia. The loggia of the *Palazzo Lancelotti* commands an extensive view. — The railway-station (p. 375) is 1/2 M. from the town; five trains daily, fares 4 fr. 75, 3 fr. 35, 2 fr. 40 c.; express 6 fr. 40, 4 fr. 30 c.

The Sabine Mountains.

That chain of the Apennines which descends abruptly and bounds the Roman plain on the E., named Sabine Mts. from their ancient inhabitants, is replete with interest for lovers of the picturesque. The formation of these mountains is limestone, differing entirely from that of the volcanic Alban Mts., and their height is much greater, attaining to 4200 ft. Owing to the want of railway-communication, the characteristics of city-life which produce an unpleasing impression at Frascati and Albano are little known here, except at Tivoli, although attempts at extortion are occasionally made. — As a rule the INNS are good and not expensive, but enquiry as to charges should be made beforehand; usual charge for board and lodging 5 fr., and 1/2 fr. gratuity.

Those whose time is short must be satisfied with a visit to Tivoli; but, if possible, four days at least should be devoted to the Sabine Mts., and may best be spent as follows: 1st day, by Fraseati to *Palestrina;* 2nd, to *Olevano;* 3rd, to *Subiaco;* 4th, to *Tivoli;* 5th, back to Rome. The whole trip may be accomplished by carriage, but some of the excursions at least should be made on foot or on donkey-back. The public conveyances are not recommended when ladies are of the party, in which case a private carriage should be hired. Tivoli affords the best summer quarters, but Subiaco and Olevano are also pleasant.

TIVOLI.

FROM ROME TO TIVOLI, 17 M. *One-horse* carriage about 20 fr., fee 2 fr., *two-horse* 30 fr., fee 5 fr.; the hirer should expressly stipulate that a digression to Hadrian's villa be included in the fare. The charges are rather higher about Easter. The carriages at the hotels are dearer (40-50 fr.), but they drive more rapidly, a great advantage in hot and dusty weather.

The *Vetturini*, whose vehicles are uninviting, convey passengers to Tivoli twice daily, starting from No. 124 Monte Citorio (booking-office No. 15 Vicolo della Guardiola) at 4.30 a. m. and at 2.30 p.m., reaching Tivoli in 4-5 hrs., and returning from Tivoli at the same hours; fare 3 1/2 fr. (In the height of summer a carriage sometimes starts from Rome at 11.30 p.m., arriving in Tivoli about 5 a.m.)

Those who wish to visit Hadrian's villa, the grottoes, cascades, and Villa d'Este, and return to Rome in the evening, should start at daybreak.

Tibur, with its shady valleys and murmuring cascades, was the favourite summer-resort of the Romans in the time of Horace. A fine day in April or May, when the vegetation is at its freshest beauty, is the best time for this excursion.

Rome is quitted by the Porta S. Lorenzo (p. 184), immediately beyond which is the church of that name on the right; the road then descends into a ravine, and at the *Osteria di Pietralata* crosses the railway to Foligno. Fine retrospect of Rome and St. Peter's. The route, which is generally identical with the ancient *Via Tiburtina*, crosses the *Anio*, here called the *Teverone*, by the *Ponte Mammolo* at the 4th milestone. The river rises on the mountains near Filettino, passes Subiaco, Vicovaro, and Tivoli, where it forms the celebrated cascades, and falls into the Tiber at the

Ponte Salaro (p. 350). The bridge is named after Mammæa, the mother of Alexander Severus. To the right an undulating district with ancient towers. At the (7 M.) —

Osteria del Fornaccio a road diverges to the left to the picturesquely situated village of *Monticelli*, with a castle and monastery. At the *Osteria delle Capannacce* (245 ft.), a little farther on, the road reaches its culminating point between the Ponte Mammolo and Ponte Lucano (see below). We next pass (l.) the *Castel Arcione*, an ancient stronghold of robbers. Beyond it is the calciferous *Lago de' Tartari*, now dried up. A sulphureous odour soon indicates the proximity of the *Aquae Albulae*, which were much frequented in ancient times, but are now less popular (bath-house erected in 1862). In the vicinity are the quarries of *lapis Tiburtinus*, or travertine, which have furnished building-material for ancient and for modern Rome, for the Colosseum and for St. Peter's alike. About 1½ M. farther the Anio is crossed by the *Ponte Lucano*, near which is the well-preserved *Tomb of the Plautii*, dating from the early empire, and resembling that of Cæcilia Metella (p. 344).

Immediately beyond the river the road again divides: that to the left ascends to the town (see below), that to the right leads to the villa of Hadrian, 1 M. distant, formerly the property of the Braschi, purchased by the Italian government in 1871, and open to the public (adm. 1 fr.).

The ***Villa of Hadrian**, situated on the slope of the hills of Tivoli, 1½ M. from the town, once occupied with its gardens and adjuncts an area of several square miles. The magnificent grounds, which were unrivalled in the Roman empire, contained palaces, theatres, a circus, academies, etc., where the emperor might repose after the labours of government; and he purposed to erect here models and plans of all the celebrated buildings and districts which he had visited, particularly those of Egypt and Greece. These costly structures stood till the 6th cent., when they were destroyed by the Goth Totilas. Innumerable works of ancient art, extricated from these ruins, now adorn churches and museums; and there still exist extensive remains of the buildings themselves, where excavations are now taking place under the supervision of the Commend. Rosa.

The *Palace of Hadrian*, the oldest edifice, appears to have stood on the highest ground, at the back of the Hippodrome and Academy. A *Theatre*, with adjacent halls and saloons, belonged to it. The *Thermae* were reached hence by the *Canōpus*, a building fitted up in the Egyptian style, containing a number of Egyptian statues, etc., which are now in the Vatican. To the E. flows the river *Alphēus*. A large space above the Canopus is named the *Hippodrome*, or race-course, which however shows traces of aqueducts. To the N. of the palace are situated the so-called *Elysium* and *Tartarus*. A subterranean passage leads E. to the river *Penēus*, and beyond it to the *Vale of Tempe*. On the W. are extensive ruins supposed to be the *Prytaneum*, adjoining which are the *Scuola*, a circular edifice with niches for statues, the *Stoa Pœcile*, a stadium with a colonnade, and

Sortine
PALOMBARA
Mte de Zappi
S. Nicola Romitorio
Capella rovo
Monte Gennaro
Pratone
Palazzetto
S. Martino
Formello
S. Giovanni
S. Francesco
Convento
Cavallina
Poggio Cesi
Capposetto
Mte della Mo
Marcellina
Casale
Sta Maria
MONTICELLI
S. Francesco
Casale da Selvotta
Carcibove
Bulgarata
Fonte Villa
Casale Battista
Fontanile
Le Casette
Contea
Torre
Capella
Quarto de Mole
Castellaccio
Monte
Sterpara
Pantano
Rio dei Prati
Ruana
Pte dei Prati
Pte Rotto
Cave di Travertino
Carcarilla
Campo
Quintiliolo
S. Antonio di Viena
Le Fosse
Pte delle Vigne
Limpida
S. Angelo
Lago da Solfatara
(Aqua Albulae)
Casal Nuovo
Mte Catillo
(Mons Catillus)
Terme d'Agrippa
(Bagni da Regina)
Pte dell' Acquoria
TIVOLI
(TIBUR)
Valpitela
Via Constantina
Cappuccini
Pte Lucano
Ponte da Solfatara
Sepolcro de' Plauzii
Braschi
Barco
Rosalina
Greggi
Mola
Cave di Travertino
Molo dell' Oliva
Aqua Claudia
Pte degl' Arci
Galli
Siorgido
T. Teverone (Anio)
Acqua Solfurea
Rovina
Villa Adriana
1:100.000

Licenza
Mola
Collefranco
Mte Rotondo
Villa Sabina Horatii
Il Rivo
Ktta Mad.a della Casa
Mte di Case
Cle del Poetello
Rocca Giovine
(Templum Vacunae)
Mad.a dei Ronci
Mte Foglietoso
Ost.a della Ferrata
(Ad laminas)
Mola
Cantalupo in Bardella
(Mandela)
Mola
Borgo
Digentia
Arnaro
Teverone
S. Rocco
S. Cosimato
Vicovaro
(Varia)
S. Polo de Cavalieri
Sta Liberata
Carignano
Saracinesco
Sta Balbina
Saccomuro
Sambucci
Le Cavi
Mola
Colle Cimino
Castel Madama
Sa Anna
Cerqueda
Ampiglione
(Empulura)
Saxula
Mola Ampiglione
Siciliano
Osteria
Sta Liberata
Ost. della Fortuna
Cle Carbone
La Rochetta
Colle Pagliaro
Colle Ventoso
Kilomètres 1:100.000
Engl. Miles
Geograph. Anstalt von Wagner & Debes, Leipzig.

other remains. By the present entrance are two more *Theatres*, and other ruins, commonly called a *Nymphaeum* and *Palaestra*. The proper designations of these, as well as the other remains, are far from being ascertained with precision, especially as the plan of the whole establishment appears to have been dictated by mere caprice.

The road ascends somewhat rapidly from the tomb of the Plautii in windings which pedestrians may cut off. It passes the Tempio della Tosse (p. 367), and reaches the gate of Tivoli below the Villa d'Este.

Tivoli. — *REGINA, in the piazza, R. 2, D. 3½-4 fr.; PACE, also in the town; SIBILLA, beautifully situated near the temples, with view, R. 1-2 fr. according to bargain, pension 5 fr.

Donkeys and *Guides* to the waterfalls and back by the opposite bank, 1½ fr. (3-4 fr. are generally demanded at first). Their services may well be dispensed with.

Tivoli, the *Tibur* of antiquity, existed, according to tradition, as a colony of the Siculi long before the foundation of Rome. In B.C. 380 Camillus subjugated Tibur along with Præneste, after which it formed a member of the league of the Latin towns allied with Rome. Hercules and Vesta were especially revered at Tibur. Many of the Roman nobles, including Mæcenas, and the emperor Augustus himself, founded beautiful villas here; under Hadrian the splendour of the place attained its climax; and in the middle ages it participated in the fate of Rome. In 1460 Pius II. founded the citadel on the ruins of the amphitheatre. The modern town (7000 inhab.), with its narrow streets, offers few attractions beyond its charming situation. It is moreover somewhat damp and windy, especially in spring.

From the piazza, where the diligence office is situated, we proceed in a straight direction to a small piazza near the bridge, by which the high-road to Vicovaro, Subiaco, etc. (p. 367) crosses the Anio above the falls. The Vicolo della Sibilla here leads to the left to the inn of that name (on the right), in the court of which is situated the beautiful *TEMPLE OF THE SIBYL, a circular edifice, surrounded by a colonnade of eighteen Corinthian columns, ten of which are preserved. This temple, called by other authorities that of *Vesta*, or of *Hercules Saxanus*, was used as a church in the middle ages, whence the round niche in the interior. The door and windows contract at the top. It stands on a rock above the waterfalls, of which it commands an admirable *VIEW. — Close to the Sibyl Inn is a small piazza with the church of *S. Giorgio*, which has been incorporated with another fine old ancient temple of oblong shape, with four Ionic columns in front, supposed to have been dedicated to *Tiburtus*, or to the *Sibyl*.

The ruins visible from the projecting rock near the temple of the Sibyl to the right, were caused by a serious inundation in 1826, which carried away part of the village. To prevent the recurrence of a similar disaster, a new course was formed for a part of the water of the Anio, by the construction of two shafts through the

limestone-rock of *Mte. Catillo*, 290 yds. and 330 yds. in length respectively. In 1834 the water of the Anio was admitted to its new channel, in presence of Gregory XVI., by the engineer *Folchi*, and a **New Waterfall* of imposing appearance, and about 330 ft. in height, was thus formed (to the left of the temple of the Sibyl). Two ancient bridges and several tombs were discovered on the occasion.

Near the above-named church of S. Giorgio is an iron gate (attendant 4-5 soldi), leading to the *Grotto of Neptune*, which was formerly the channel of the main branch of the Anio. The new works drew off the greater part of the water from this channel, but the fall is still very fine. The excellent path, affording picturesque glimpses of the great fall, was constructed by the French general Miollis. Following this path to the right, we cross a wooden bridge, and reach the grotto in a few minutes. — We now return to the gallery hewn in the rock, and pass through it, descend to the lowest point to which the path leads, and finally mount a flight of stone steps, constantly wetted by spray, to the fantastically shaped **Sirens'* *Grotto*. From this point we return to the path, which ascends at first in steps and afterwards in zigzags. Halfway up, where the zigzags terminate, near some cypresses, a path diverges to the left, at first ascending a few steps, then descending, and leading in a few minutes to a *Platform* of masonry, immediately above the new fall. — We now return and continue to ascend, and at the top of the hill turn to the left to a *Terrace* planted with olives, whence we enjoy a charming *view of the temple of the Sibyl, above us, and of the new waterfall below. Passing through a door, which a custodian opens (fee), we may proceed to the fall and the entrance of the two tunnels by which the Monte Catillo is penetrated (see above; 372 steps long; to persons inclined to giddiness the walk by the roaring stream is not recommended). — From the terrace we follow the main path on the same level, constantly affording a view of the temples on the right. The path then passes under the street and reaches the exit to the right (10c.). — Visitors now generally walk through the town gate *(Porta S. Angelo)* to the right, and beyond it follow the road to the left, which runs at the same level along the slope above the river, and affords a series of more extensive views of the falls. Fine olive trees on the road. After $^3/_4$ M. we reach the first point of view, a round *Terrace* enclosed by masonry, and ($^1/_2$ M.) a second **Terrace*, commanding an admirable view of the new fall, of Tivoli, and of the smaller waterfalls below the town, known as **Le Cascatelle*, formed by a branch of the Anio.

The guides usually turn here. Visitors who wish to return by another route may continue to follow the same road. About $^1/_4$ M. farther, various ancient ruins, probably the remains of a villa of Quintilius Varus, are seen near the small church of *S. Maria di*

Quintiliolo. A '*Villa of Horace*', although the poet never possessed one at Tibur, is also pointed out by the guides. From S. Maria we cross the meadows between old olive trees, and in about 20 min. reach a road descending in a few minutes to the left, to the *Ponte dell' Acquoria*, by which we cross the Anio. On the left bank of the river we ascend the hill to the left, partly by an ancient pavement, and join the road from Rome. Here, to the left, are the colonnades, which have long been visible from the opposite bank, of the so-called *Villa of Maecenas*, where an iron manufactory is now established. On the other side of the road is an ancient circular building, known by the curious name of *Tempio della Tosse*, or 'temple of the cough', probably a tomb of the *Turcia*, or *Tuscia* family. From this point to the *Porta del Colle* of Tivoli about 1/2 M.

The *Villa d' Este, near the Porta del Colle, is worthy of a visit. (The lower entrance being closed, we must ascend, and in the street to the right proceed to the upper entrance adjacent to the church of S. Francesco.) The Villa was erected by *Pirro Ligorio* in 1549 for Card. Ippolito d'Este, and presented by the Duke of Modena to Card. Hohenlohe. Though sadly neglected, it still retains traces of its former splendour. In the casino are frescoes by Federigo Zucchero and Muziano (damaged). The garden contains terraces, which are best seen from the cypress plateau with the four fountains, grottoes with cascades, densely shaded avenues, magnificent groups of trees of most varied hues, and charming points of view.

The *Villa Braschi*, founded by Pius VI., and the *Terruce* of the *Jesuits' College* near the Porta S. Croce also afford magnificent views of the Campagna and Rome.

Besides the ancient villas already mentioned there are traces of many others on the slopes near Tivoli. In those below the Greek college, which have been named villas of *Cassius* and *M. Brutus*, were found a number of works of art, several of which are exhibited in the Sala delle Muse in the Vatican (see p. 312).

Beautiful Excursions may be made from Tivoli to the Sabine Mts. To *Subiaco*, see below; to the lower valley of *Licenza*, see p. 374; to *Ampiglione*, see p. 368; to *S. Angelo*, see p. 374; *Monticelli*, see p. 374; *Palombara*, see p. 350; *Monte Gennaro*, see p. 373; also to Palestrina (beautiful, but fatiguing) by *Gericomio*, *S. Gregorio*, *Casape*, and *Poli* (7 hrs.), or by a nearer carriage-road viâ *Passerano* and *Zagarolo* (15 M.).

Subiaco.

From Tivoli to Subiaco, 25 M., a *Vetturino* runs daily in 5 hrs., starting early in the morning (fare 4 fr.); a seat in other conveyances may also frequently be procured. Carriage with two horses generally 20 fr. and a fee. (From Rome to Subiaco 8 fr.; starting-point and booking, see p. 113.)

A shorter route for *pedestrians* (about 19 M.) in 7-8 hrs., very interesting at places, but fatiguing, leads from Tivoli through the valley of the aqueduct, and by *Gerano* (about two-thirds of the way), as far as which it is a carriage-road. Guide from Gerano necessary, 1 1/2 fr.; donkey 1 1/2 fr. (Comp. Maps, pp. 363, 367).

Pedestrians quit Tivoli by the Porta S. Giovanni, and follow the

road skirting the left bank of the Anio on the slopes of *M. Ripoli* and *M. Spaccato*. About 1 M. from the gate a road diverges to the left to Castel Madama (see below); here we keep to the right. The arches of the venerable *Aqua Marcia*, and soon afterwards remains of the *Aqua Claudia* and the *Anio Vetus* become visible. About 4 M. from the town are (l.) the ruins of the ancient *Empulum*, now *Ampiglione*, and 1 M. farther those of *Sassula*, beyond which a lonely district is traversed. Below *Siciliano* the road turns to the right to *Gerano*, a village with a poor osteria.

The path now ascends the heights, whence a fine view of the mountains and valleys as far as Olevano (p. 372) is disclosed. The villages to the left are *Canterano* and *Rocca Canterano*, to the right *Rocca S. Stefano* and *Civitella*. After frequent ascents and descents on the mountain-slopes, and a succession of fine views of the valleys in the vicinity, the valley of the Anio and Subiaco below suddenly come into view beyond the last defile.

The CARRIAGE-ROAD leaves Tivoli by the Porta S. Angelo, and follows the right bank of the Anio. On the right, after the first mile, are seen a few arches of the *Aqua Claudia*, and shortly afterwards the *Acqua Pia*, the arches of which are frequently visible. After 3 M. a road diverges to the left to the lofty *S. Polo*, whence *Monte Gennaro* may be ascended (see p. 373). Farther on is the loftily situated village of *Castello Madama* (1460 ft.), which has long been visible; then the ruins of the old castle of *Saccomuro*. About $7\frac{1}{2}$ M. from Tivoli, we reach *Vicovaro*, the ancient *Varia*, which possesses interesting walls of travertine-blocks, and the octagonal, late-Gothic chapel of *S. Giacomo* (containing a miracle-working image of the Madonna), designed in the 16th cent. by *Simone*, a pupil of Brunellesco. Beyond Vicovaro the road divides, leading to the left to the village of Licenza (p. 374), and to the right by the river to Subiaco. Cantalupo, the Mandela of Horace (p. 374), situated on a rock, lies on the left.

About $1\frac{1}{2}$ M. from Vicovaro we pass a monastery of *S. Cosimato*, and soon afterwards cross the *Licenza*, an affluent of the Anio. On the left bank of the river opens the valley of *Sambuci*, through which Siciliano and the above-described pedestrian-route from Tivoli to Subiaco are reached. Above the valley lies the village of *Saracinesco*, which soon becomes visible. It is said to have been founded by the Saracens. The inhabitants wear a picturesque costume. Midway between Tivoli and Subiaco stands the *Osteria della Ferrata*. Farther on lies *Roviano*, opposite to which is *Anticoli* on the left bank. Beyond Roviano the Via Valeria diverges to the left to Arsoli and the Lago di Fucino (see *Baedeker's Southern Italy*).

The valley of the Anio now expands picturesquely, and again contracts at *Agosta*. To the left lies *Cervara* on a lofty rock; on the right *Canterano* and *Rocca Canterano*. Subiaco, charmingly situated amidst wood and rock, now soon becomes visible.

Ost. della Ferrata
(Ad Jaminas)
Mola
Pte Nuovo
Rovianello
ARSOLI
Vigna della Corte
Cle Campanile
Monte
Serra Secca
Casaletto
I Barboni
Ara Vento
Rocca di Botte
Roviano
Rio Freddo
Mola d' Arsoli
S. Nicola
Cle Civitella
Sterparella
La Valca fina
La Brugna
Mte della
Brugna
Cle della Volubrella
Pezza
Camerata
Anticoli
Corrado
S. Rocco
Mola nuova
Lago
St Lucia
Saracinesco
Rocca de' Sorci
S. Bartolomeo
Mola
Sa Maria
de Monti
Marano
Mte Mondrini
Cto S. Mada della Quercia
Cervara
Campo
Rotondo
Pian de Conche
Pisciarello
S. Mada Portella
Mte Roffo
Agosta
Paterno
Portelle
Pillione
Colle Piano
Fontanelle
Mte della
Macchia
Costa Sole
Parentiglia
Cavignoli
S. Mada Maddalena
Tostini
Rocca di Mezzo
Barche
Obaga
Reimeri
Romilo S. Felice
S. Carlo
Valle Chiapante
Rocca Canterano
Barile
S. Michele
Canterano

Colle Calbone
Vignozze
Cerreto
Colle Fretta
Colle Serta
il Canderano
Casalattici
Ponte Orice
Valle Cava
Capotarulle
Albucci
Colle Alto
Gerano
Colle Abbate
Il Orto
Cerri Vecchi
Antera
Colle Nero
Valle Cava
Tomaro
Tacanella
Rocca S. Stefano
Capuli
Pisciano
Valle Spina
Cesiani
Colle Casale
Vaccareccie
Le Paschiuccie
Le Cantarelle
Valleriano
Prata di Papiano
S. VITO
Civitella
Carzarello
Cridola
Missione
Valle Preda
Cerquetta
Colle Ambrosio
Capramca
Morignano
Olevano
Acqua Calda
Serpentara
Colle Cesa
Scarella
Rejate
Affile
Ponza
Torretta
Cerqueto
Carimana
Prisia
Marecciana
Cineto
Ponzi Stefano
Tagliano
Colle Affiamato
Valle Spadana
Fontana Locusta
Cappuccini
S. Angelo
SUBIACO
(SUBLAQUEUM)
S. Francesco
Mad.a de Rapetto
S. Scolastica
Fiumara
Marciana
Monte Sanone
Valle Preda
Mte Scalambra
Pezze le Fosse
Geograph. Anstalt von
Kilomètres
1: 100.000
Engl. Miles
Wagner & Debes. Leipzig

Subiaco (**La Pernice*, pens. 5 fr.) is a small town (6000 inhab.) of mediæval appearance, commanded by a castle which was formerly often occupied by the popes. This was the ancient *Sublaqueum*, situated in the territory of the Æqui, and is now the capital of the Comarca. It sprang up on the grounds of an extensive villa of Nero, which was embellished by three artificial lakes, the '*Simbruina stagna*' of Tacitus (Ann. 14, 22), which were destroyed by an inundation in 1305, and have given the village its name. On the left side of the Anio, opposite the monastery of S. Scolastica, are seen walls and terraces of the time of Nero, who, according to Tacitus, narrowly escaped being struck by lightning whilst taking a repast here.

The environs are delightful, and the far-famed monasteries (closed 12-3 p. m.) are extremely interesting. Guide not absolutely necessary. The excursion requires about 3 hrs., and affords a succession of beautiful views. We follow the main street which intersects the town, upwards of $^1/_2$ M. in length, and afterwards ascends on the right bank of the Anio. About $^3/_4$ M. from the last houses of the suburb of S. Martino, before the road crosses the gorge by the lofty bridge, a path supported by masonry ascends to the left, passing several chapels, and leading to the ($^1/_4$ hr.) —

*Monasteries of S. Scolastica, of which there are three. The first was founded in 530 by St. Benedict, who retired to this spot, and took up his abode as a hermit in one of the grottoes, now converted into chapels *(Il Sagro Speco)*. The monastery was afterwards confirmed in its possessions by Gregory I. and his successors. In the 7th cent. it was destroyed, in 705 rebuilt, and is now entirely modern. In 1052 a second monastery was erected, and a third added in 1235 by the Abbot Landus. (If time is limited the monasteries should be visited in returning from the Sagro Speco.)

The First Monastery (entrance to the right in the passage, after the anterior court has been passed) possesses a few antiquities; by the fountain a sarcophagus with Bacchanalian representations, handsome columns, etc., probably found during the erection of the building. The monastery formerly possessed a library containing valuable MSS. In 1465 the German printers Arnold Pannartz and Conrad Schweinheim printed here the first book published in Italy, an edition of Donatus, which was followed by Lactantius, Cicero, and Augustine (1467), of which copies are still preserved here (see p. 202).

The Second Monastery, dating from 1052, is one of the earliest specimens in Italy of the pointed style. The court contains a quaint relief and two mediæval inscriptions.

The Third Monastery, of 1235, contains an arcaded court decorated with mosaic.

The *Church of S. Scolastica*, originally founded by Benedict VII. in 975, was completely modernised in the 18th cent., and now contains nothing worthy of note, excepting the fine carved choir-stalls.

An ascent of 25 min. from S. Scolastica brings us to *S. Benedetto*, or *Il Sagro Speco*, built against the rock, overtopped by a huge mass of stone, and shaded by oaks.

The first corridor contains scenes from the lives of St. Benedict and his sister St. Scholastica, painted in 1466. We then descend to two chapels, adorned with paintings of the Madonna, Slaughter of the Innocents,

etc. which were executed in 1219 by the otherwise unknown master *Conxolus* (earlier than Cimabue). The grotto of St. Benedict contains the statue of the saint by *Bernini*. The walls are decorated with venerable paintings.

The GARDEN of the monastery is well stocked with beautiful roses. They were, according to tradition, originally thorns, cultivated by St. Benedict for the mortification of the flesh, but converted into roses by St. Francis when he visited the monastery in 1223.

Having returned to the high road after visiting the monasteries, we may cross the Anio by the bridge, and return to the town by a footpath on the right.

By this high road, which is mentioned at p. 373, Olevano (p. 372) is about 10 M. distant.

PALESTRINA. OLEVANO.

Palestrina may be visited from Rome direct, or, which is pleasanter, from Frascati or Valmontone. FROM ROME, in summer daily (usually at 2.30 p.m., returning at 4 a.m.), a *Vetturino* starts from Via S. Marco 10, where enquiry should be made (a drive of about 5 hrs., fare 4 fr.). — FROM FRASCATI (railway station, see p. 354) Palestrina may be reached on foot or on donkey-back in 4 hrs.; the road is also practicable for carriages. — FROM VALMONTONE (a station of the Naples-Rome line, reached by train in 1½ hr. from Rome) to Palestrina a walk of 1½ hr.; also vetturino, 1½ fr.; comp. Map, p. 353. A vetturino also plies from Valmontone to *Genazzano* (1½ fr.) in 2 hrs., the driver undertaking to provide a conveyance thence to *Olevano*.

The ROAD FROM FRASCATI TO PALESTRINA, 13 M., especially the first half, is beautiful, but destitute of shade. We first ascend from the station to the first houses of Frascati, where, at the bifurcation of the road, we turn to the left (comp. p. 354). After ¾ M. the road passes the lower entrance to the Villa Mondragone, which is approached by an avenue of cypresses. Farther on are the ruined vaults of an ancient villa, said to have belonged to Cato. After 2 M. the road passes (r.) the olive-clad hill on which *Monte Porzio* (1529 ft.) is picturesquely situated; 1½ M. farther it reaches *Monte Compatri* (1745 ft.), with a château of the Borghese, the ancient *Labicum*. We do not enter the village, but pass the approach of masonry which forms its entrance, and descend by a somewhat rough road, passing a washing-trough. Near a (1 M.) considerable group of trees we turn to the right, and close to (⅓ M.) a small chapel with an image of the Madonna, again ascend to the right. About 2 M. farther the broad road leads us to the high road coming from Rome (*Via Labicana, Strada di Palestrina*), and following the latter for ¾ M. we reach the *Osteria S. Cesareo*, a thatched hut (capanna) to the left of the road, where good wine is sold. At S. Cesareo the road to *Lugnano* diverges to the right, and the main road to the left leads to Palestrina, 4½ M. distant.

FROM ROME TO PALESTRINA, 22 M., two routes lead from the Porta Maggiore (anciently the *Porta Praenestina*): the ancient *Via Praenestina*, and the modern and more convenient *Via Labicana*. The former runs to the left between vineyards, past (1½ M.) the ruins of *Tor de' Schiavi* (p. 349), to the mediæval *Tor tre Teste*, 8½ M. from Rome; then crosses the seven arches of the *Ponte di Nono*, an early Roman bridge of lapis Gabinus, and reaches the *Osteria dell' Osa* on the brook Osa, which descends from the lake near the ancient *Gabii* which lay near the conspicuous tower of

Colle Pagliaro
Mte di S. Gregorio
Cle Ventoso
Mte Ripoli
Archi
Mte Spaccato (Mte Affliano)
Tempio di Cerere
S. Angelo
Olmata
Cle Gericomio
S. Gregorio
Cle di Sta Lucia
Mte Granato
Mte da Forma
Casape
Colle Mancia
Colli
Acquaraminga
La Torraccia
Colle Faustiniano
Alberti
S. Angelo
Cle Lalotte
Ponte lupo
Terrone
S. Antonio
Cle Collachie
Poli (Bola)
Colle Caipoli
Palazzo Fortezza
Serrone
Castale di Cia
Colle Riserva
Mte Salandrone
GALLICANO
Castruccio
Santana
S. Pastore
S. Rocco
Casale Boldi
Cle del Pero
Cle del Oro
Cona
Francolina
Stella
Castel S. Pietro
Monti
Zagarolo (Pedum)
Cle Palombara
Ristoro
PALESTRINA
(PRÆNESTE)
Cle dei Ristretti
S. Pietro
S. Giovanni
S. Rocco
Palazzuolo
Ostia dei Prati
S. Cesareo
Pal. Barberini
Pizzagollo
Geograph. Anstalt von
Kilomètres
1 : 10000

TIVOLI
(TIBUR)
Valpitela
Via Tiburtina
Via Constantina
Barca
Cave di Travertino
Molero
Gulli
Rosolina
Cappucc.
Braschi
Greggi
Madᵃ dell' Olivo
Villa Adriana
le Scalette
Cᵃ S. Stefano
Ronole
Ostᵃ di Corcelle
Casa
Corcelle
S. Vittorino
(Aesula)
Mola
Fontᵃ di Pantanelle
Passirano
Cᵃ di Mezzo
Ostᵃ dᵃ Fortuna
Cᵃ Carbone
La Rocchetta
Vigno
Mentorella
Pisciano
Le Vaschucce
Cᵉ Piero
Vallerano
S. VITO
Mᵉ Sanone
Scalandrone
Capranica
Fognano
Bischa
Rocca di Cavi
Prenestini
S. Pio
Mola di Buco
GENAZZANO
Lantaro
Varano
S. Giuseppe
Mola di Giuli
Cavi
Madᵃ del Campo
Trdogli
Tavernta
Narvoria
Pentema
Cajano
Olevano
Pᵗᵉ dᵃ Mola
Pretore
Colle Amici
Mola del Campo
Belvedere
Pᵗᵉ d'Olevano
Ponte d'Orsino
Pᵗᵉ dᵃ Buffola
0 ½ 1 2 Engl. Miles
Kilomètres
Wagner & Debes, Leipzig.

Castiglione. The lake of Gabii is now dried up. The most important of the ruins is the stone cella of the famous temple of Juno Gabina. The *Lake Regillus* (also dried up), celebrated for the battle of the Romans against the Latins, B.C. 496, must have lain in the broad plain between Gabii and the small town of *Colonna* (near the Casale di Pantano, it is thought), which stands on the slope to the right, in the direction of Frascati. A little nearer the mountains lies the village of *Compatri*.

The other route to Palestrina, the *Via Labicana* (p. 348), or road to *Labicum*, at first skirts the railway, and then runs for a short distance parallel with the *Aqua Claudia*; after 2 M. the *Torre Pignattara* (p. 349) is reached. The arches of the *Aqua Alexandrina*, or aqueduct of Alex. Severus, become visible 4½ M. from Rome, and 4½ M. farther is the *Osteria del Finocchio*, beyond which lies the above mentioned Casale di Pantano. *Colonna* stands on a height 3 M. farther. The road then gradually ascends to the above-mentioned Osteria di S. Cesareo.

Palestrina, an insignificant, closely built town, with steep and dirty streets, lies most picturesquely on the hill-side. The traveller on his arrival should ask a boy to take him to the *Vedova Anna Bernardini*, Via delle Concie 1, an unpretending, but good inn.

Palestrina, the *Praeneste* of antiquity, one of the most ancient towns in Italy, was captured by Camillus, B.C. 380, and was thenceforth subject to Rome. In the civil wars it was the principal arsenal of the younger Marius, and after a long siege was taken and destroyed by Sulla, who afterwards rebuilt it in a magnificent style as a Roman colony. Under the emperors it was a favourite resort of the Romans on account of its refreshing atmosphere, and is extolled by Horace (Carm. iii, 4, 22) together with Tibur and Baiæ. A celebrated *Temple of Fortune* and an *Oracle* ('sortes Prænestinæ', Cic. Div. ii, 41) attracted numerous visitors. In the middle ages Palestrina was long the source of sanguinary conflicts between the powerful Colonnas and the popes, the result of which was the total destruction of the town in 1436. The territory was purchased in 1630 by the Barberini, who are still proprietors of the soil. — The great composer *Giovanni Pierluigi da Palestrina*, who died at Rome as director of the choir of St. Peter's in 1594, was born here in 1524.

The town stands almost entirely on the ruins of the temple of Fortuna, which rose on vast terraces, surrounded by a semicircular colonnade, and occupied the site of the Palazzo Barberini. On entering the town we observe the lowest of these terraces, constructed of brick. The precise plan of the ancient building cannot now be ascertained. The arcades with four Corinthian half-columns in the piazza near the cathedral, now converted into a wine-cellar, appear to have belonged to the second terrace. The *Grottini*, as the interior of these foundations is called, may be examined in the Barberini garden (in the Corso), but more conveniently in autumn than in spring, when they are often filled with water. The garden contains statues and inscriptions. — From the Corso we ascend in about 10 min. to the *Palazzo Barberini*, which rests almost entirely on these ancient substructions, and deserves a visit (fee ½-1 fr.).

It contains a large antique *Mosaic*, probably executed in the reign of Domitian, representing landscapes of the Nile, with numerous animals and figures in Egyptian and Greek costumes. This relic was found near the cathedral. The burial chapel of the palace contains the sketch of a Pietà by Michael Angelo.

The ancient **Walls* of Palestrina, of which various fragments are visible, exhibit four different systems of building, from the Cyclopean mode of heaping huge blocks of stone together, to the

brick-masonry of the empire. Two walls, of which that to the N. is the best preserved, connected the town with the citadel *(Arx)* on the summit of the hill, now *Castel S. Pietro*, consisting of a few poor houses. A somewhat fatiguing path ascends from the Palazzo Barberini in 1½ hr., for which, however, the noble prospect from the summit (2546 ft.) amply compensates. The vast Campagna, from which the dome of St. Peter's rises, is surveyed as far as the sea; to the right rise Soracte and the Sabine Mts., then the Alban range; to the left is the valley of the Sacco, bounded by the Volscian Mts. The picturesque, half-dilapidated *Fortezza* was erected by the Colonnas in 1332. The door is opened on application (½-1 fr.); the approach is uncomfortable, but the view from the interior is particularly fine.

The extensive ruins of the *Villa of Hadrian*, where the beautiful Antinous Braschi, now in the Rotonda of the Vatican (p. 315) was found, are near the church of *S. Maria della Villa*, ¾ M. from the town. In the forum of the ancient Præneste, in 1773, was found the calendar of Verrius Flaccus, now in the Palazzo Vidoni at Rome (p. 201). The excavations at Palestrina have always yielded a rich harvest; the so-called cistæ, or toilet-caskets, including the celebrated Ficoronian (p. 151), have all been found here.

From Palestrina to Tivoli by *Zagarolo* and *Passerano* 15 M. (comp. p. 367).

From Palestrina to Olevano, about 11 M., a drive of 2½ hrs. (the vetturino from Rome proceeds in the afternoon to Olevano; carriage 8-10 fr.). This is a very picturesque route. To the left, and before us are the Sabine Mts., to the right the Volscian, and behind us the Alban Mts. The road from Rome passes below Palestrina (p. 370). Beyond a seven-arched bridge across the *Fiume di Cavi* we reach (2 M.) *Cavi*, a village with 2000 inhab., the property of the Colonna family. (Above it, 4 M. distant, lies the small village of *Rocca di Cavi*.) The road pursues a straight direction, and soon passes the church of the *Madonna del Campo*, 2 M. beyond which a road to Genazzano diverges to the left.

Genazzano, a pleasant little town with 3000 inhab., is famed for its richly endowed pilgrimage-chapel of the *Madonna del Buon Consiglio*, which attracts crowds of devotees in their picturesque costumes on festivals of the Virgin. We may now return to the high road, or proceed through the valley direct to Olevano by an interesting, but rugged route.

The road farther on again crosses two bridges, beyond the second of which, the *Ponte d'Orsino*, it divides; the branch to the left leads to Olevano, that to the right to Paliano. The former road at first gradually ascends, and then describes a long curve, causing Olevano to appear much nearer than it really is (vetturino, see p. 370).

Olevano, a mediæval place, with about 3000 inhab. and the scanty remains of an ancient wall, the property of the Borghese, lies most picturesquely on the slope of a mountain, and is commanded by the ruins of an ancient castle. The interior of the town, with its narrow and dirty streets, presents no attractions. At the entrance to the town is the new **Albergo di Roma*, where the vet-

turino stops. A little farther on, a road to the right leads to the *Casa Baldi*, a favourite resort of artists (pension 5 fr., unpretending, but tolerable; host *Nino*, hostess *Peppina*), situated on the top of a hill commanding the town and affording a singularly beautiful **View. To the right are visible the barren summits of the Sabine Mts., with Civitella, S. Vito, Capranica, and Rocca di Cavi; then the narrow plain, bounded by the Alban and Sabine Mts. In the distance lies Velletri. Nearer is Valmontone with its château, situated on a mountain-top; then Rocca Massima, Segni, and Paliano. Towards the S. stretches the valley of the Sacco, until lost to view. The town with its ruined castle forms a charming foreground. The inn should if possible be reached an hour before sunset. — Olevano is well adapted for a prolonged stay. The environs are replete with beautiful scenery. Above the town is the *Serpentara*, a fine grove of oaks, saved from destruction by the subscriptions of artists for that purpose.

From Olevano to Subiaco, three routes, all beautiful.

The new Carriage-road, which diverges from the Tivoli road to the right, 2 M. below Olevano, before reaching Civitella, is the shortest (12 M.) and most convenient (on foot 4 hrs., by carr. 3 hrs.). Beyond the bridge over the Anio almost at the end of the route, 15 min. before Subiaco is reached, a path to the right diverges to the monasteries (p. 369).

The Second, and most beautiful, Route (5 hrs.) by Civitella, Rocca S. Stefano, and Rocca S. Francesco, must, like the following, be traversed on foot, or on the back of a donkey (which the landlord procures; 2-2½ fr. and as much more to the attendant). From the Casa Baldi by the above mentioned road we reach *Civitella* in 1¼ hr., a poor village situated on an isolated peak in a barren, mountainous district. Owing to its secure situation it was inhabited even in ancient times, but its former name is unknown. The fragments of a fortification which commanded the narrow approach on the W. side, constructed of large masses of rock, are still visible. From the farther end of the village a beautiful view of the valleys and mountains towards Subiaco is enjoyed. Archæologists should not omit to follow the wall to the left from this gate (although a rough walk), in order to inspect the remains of the very ancient wall, constructed of rough-hewn blocks, by which this, the less precipitous side of the mountain, was guarded. The path then leads by *S. Stefano* and *Rocca S. Francesco* into the valley of the Anio, and to Subiaco, a beautiful route the whole way.

A Third Route, 5-6 hrs., the longest, and in some respects the most fatiguing, but also highly interesting, leads by *Rojate* and *Affile*. As the longer half as far as Affile leads by field and forest-paths, easily mistaken, a guide is desirable. Rojate is a small village, Affile a place of more importance, boasting of a few relics of ancient walls and inscriptions. From this point to Subiaco we follow the high road (see above).

Excursions. Two of the most beautiful spots among the Sabine Mts., which abound in beautiful scenery, must now be mentioned.

Monte Gennaro (4163 ft.), one of the highest peaks of the Sabina, is a familiar object to the eye of every one who has visited Rome. The ascent from *Tivoli* occupies 5-6 hrs., and a whole day must be devoted to the excursion. Guides at Tivoli demand 5-6 fr., those at S. Polo, which the traveller may reach unaided, 2-3 fr.

We quit Tivoli by the Porta S. Angelo, and follow the high road to Subiaco for 2 M., when a bridle-path diverges to the left, leading along the mountain-slopes in 1½ hr. to the lofty (2342 ft.) village of *S. Polo de' Cavalieri* (accommodation kindly forwarded to travellers by Signor Calisto Meucci, in the Palazzo Borghese, the tower of which commands a fine view).

The real ascent now begins (guide necessary), the last part being very fatiguing. The traveller should not omit to bring refreshments for the excursion. The mountain is badly supplied with water, and the shepherds are compelled to drink rain-water collected in troughs and hollow trees. On the summit stands a rude pyramid of stone, which has been used for trigonometrical surveys. The view is very extensive, comprising the coast from Mte. Circeo as far as the lake of Baccano, the broad plain with innumerable villages, from the Volscian and Alban Mts. as far as Soracte and the Ciminian Forest; then the Apennines, as far as the snowy peaks of the central range.

The descent may be made by the bridle-path, named *La Scarpellata*, on the S. slope of the mountain. The villages of *Monticelli* and *S. Angelo* are left on the right. — M. Gennaro may also be ascended from *Rocca Giovine* in 5-6 hrs. (guide 3-4 fr.), and this excursion thus combined with the following, but the village affords very poor quarters for the night.

Valley of Licenza. Travellers versed in classic lore will naturally be attracted to this spot, where the Sabine farm of Horace is believed to have been situated, but its great natural beauty alone renders it an object of extreme interest. The excursion may either be made from Tivoli, or combined with the journey to Subiaco, and driving is practicable nearly the whole way.

From Tivoli to Vicovaro, 6½ M. (p. 368), and thence to Rocca Giovine, 3 M., the road is practicable for carriages; to Licenza 2 M. farther. The small village of *Rocca Giovine* is charmingly situated on a precipitous rock. Its name is supposed to be derived from *Arx Junonis*, and a temple actually existed here once, possibly the *Fanum Vacunæ* of Horace. *Licenza*, another mountain-village, derives its name from the *Digentia*, now *Licenza*, which skirts the base of the hill ('me quoties reficit gelidus Digentia rivus', Hor. Ep. i. 18, 104). Shortly before the village is reached (guide from Rocca Giovine ½ fr.), the scanty remains of a *Villa* are pointed out, which is said to have belonged to Horace, but this is a mere hypothesis. The most recent investigations tend to prove that the poet's Sabine farm was situated near Rocca Giovine, by the chapel of the *Madonna delle Case*, on a lofty plain at the foot of *M. Corrignaleto*, which in this case would be the *Mons Lucretilis* of Horace, instead of M. Gennaro as formerly supposed. Near this chapel is a spring, called *Fontana degli Oratini* by the natives, perhaps the *Fons Bandusiae* of the poet (Carm. iii, 13).

The shortest route between Rocca Giovine and Subiaco is a path by *Cantalupo*, the ancient *Mandela* ('rigosus frigore pagus', Ep. i. 18, 105).

The Volscian Mountains.

This mountain-range, which attains an elevation of 4600 ft., is separated on the E. from the principal chain of the Apennines by the valley of the Sacco, and on the N. from the Alban Mts. by a narrow depression; it extends to the S. as far as the Bay of Gaeta, and on the W. is bounded by a dreary and in some places marshy plain adjoining the sea. This district was in ancient times the chief seat of the Volsci, but was at an early period subjugated by the Romans and Latinised. Its towns, picturesquely rising on the mountain-slopes, still bear many traces of the republican epoch of Italy, which add great interest to the natural attractions of the scenery. These mountains, however, have hitherto been seldom visited, partly on account of the poorness of the inns, and partly owing to their insecure state, which has improved only quite recently. An excursion to Cori may be accomplished in one day with the aid of the railway as far as Velletri; so also that to Segni.

Railway from Rome to Velletri, 25½ M., in 1¼-1½ hr.; fares 3 fr. 30, 2 fr. 30, 1 fr. 65 c. — *Velletri*, see p. 362.

From Velletri to Cori, 11 M., diligence twice daily in 2 hrs., leaving Velletri at 8 a.m. and 3 p.m. (from Cori 6 a.m. and 2.30 p.m.; carriage with one horse there and back, 8-10 fr.).

The road, especially the first part, traversing a dreary plain, is uninteresting. To the left lies the (4½ M.) *Lago di Giulianello*, an extinct crater. A little farther is a wood, which used to be frequently infested by banditti. From (6½ M.) the poor village of *Giulianello* the road to the left ascends to *Rocca Massima*, while that to the right leads to Cori. The mountain slopes now become more attractive. About 3 M. from Giulianello, at a chapel of the *Madonna del Monte*, a road to the left diverges to the upper part of the town. The road to the right, leading to the lower part, is preferable.

Cori *(Filippuccio;* the trattoria is near the Porta Romana, the bedrooms farther up in the Piazza, rustic accommodation, but civil people). That no time may be lost, a guide to the chief points of interest should at once be engaged (½-1 fr.). The ancient *Cora* was at an early period a member of the Latin League; it is mentioned, B.C. 493, as one of the thirty confederate towns. During the empire it still prospered, but its name afterwards fell into oblivion. Pop. 4000. Tobacco is extensively cultivated in the neighbourhood.

Besides the modern walls, which date chiefly from the 15th cent., considerable remains of *Ancient Walls of various periods are preserved at Cori. Those of the earliest style consist of large blocks without mortar, the interstices being filled up with smaller stones; the best example of this is seen near the gate to Norma and S. Maria. The second and more perfect kind is constructed of hewn polygonal blocks, the outsides of which alone are left rough. Lastly there are walls of regularly hewn square stones, perhaps dating from the time of Sulla, such as those above S. Oliva, and those separating the upper town (Arx) from the lower. The town seems to have been surrounded by differently situated walls at different periods.

A deep ravine outside the *Porta Ninfesina* is spanned by the very ancient **Ponte della Catena*, constructed of tuffstone in the style of the Cloaca Maxima at Rome. In order that the great solidity of the arch with its double layers of masonry may be appreciated, it should be surveyed from below.

Our attention, however, is chiefly arrested by the colonnade of the so-called **Temple of Hercules* (perhaps of Minerva), standing on the highest ground in the town. The cella of the temple is incorporated with the church of *S. Pietro;* but the eight columns of the Doric colonnade, with frieze of travertine bearing traces of stucco-decoration, are preserved. The inscription, recording the erection of the edifice by the *duumviri*, or chief magistrates of the place, dates from the time of Sulla. Fine *View hence over the town towards the sea, and of the plain with the isolated M. Circeio.

S. Oliva is also erected on the foundations of an ancient temple, and possesses antique columns. In the street of S. Salvatore once stood a *Temple of Castor and Pollux*, as the inscription, still preserved, records, but it is now incorporated with other buildings. The frieze and two columns of the Corinthian order, of admirable

workmanship, are still to be seen. Other ancient relics, inscriptions, columns, reliefs, fragments of marble, etc. are distributed throughout the town, and large masses of *opus reticulatum* of the imperial epoch are also observed.

From Cori to Segni a rugged bridle-path crosses the hills in 5-6 hrs. — Instead of returning to Velletri the traveller may prefer to proceed across the plain by *Giulianello* and *Montefortino* (12 M.) to stat. *Valmontone*, but this route is hardly safer. Segni is on the whole most conveniently reached from the railway. — The excursion to Cori may be prolonged to Norma, which is reached in 2 hrs. A shorter, but rough path (guide desirable, 1 fr.) leads from the Porta Ninfesina by the mountains, another by the plain. The former may be selected in going, the latter in returning. A walk of 1¾ hr. brings us to the ruins of **Norba**, which became a Latin colony, B.C. 492, and was captured and destroyed by the troops of Sulla during the civil wars. The wall in the polygonal style, well preserved, was 1½ M. in circumference, and several gateways are still traceable. The interior contains various unexplained relics. In ¼ hr. the small mountain-village of *Norma* is reached hence. In the plain below it lie the ivy-clad remains of the mediæval town of *Ninfa*, surrounded by a marsh which has been the cause of its abandonment. A palace, a monastery, a church with faded frescoes, and streets are still distinguishable. Cori may now be regained by the Cori and Sermoneta road.

Segni may like Cori be visited in one day from Rome. It is the second station of the railway to Velletri. From Rome to Segni, 40½ M., in 2¼ hrs.; fares 7 fr. 35, 5 fr. 15, 3 fr. 70 c. — From the station of Segni to the town is an ascent of 1½ hr.

Segni (*Locanda di Gaetanini*) is the venerable *Signia*, which is said to have been colonised by the Romans under Tarquinius Priscus, situated on a mountain-slope (the summit of which is about 2300 ft. in height) in a secure position, commanding fine views of the valley with the tombs of the Hernici. The present town, with 3500 inhab., occupies the lower half of the ancient site.

Ascending through the streets, we reach the church of *S. Pietro*, rising on the foundations of an ancient temple, the walls of which consist of rectangular blocks of tufa, below which are two layers of polygonal masses of limestone. A fountain near the church is also of the Roman epoch. The ***Town-Walls**, in the massive polygonal style, 1¼ M. in circumference, are to a great extent well preserved. From S. Pietro we proceed to the remarkable ***Porta Saracinesca***, which was apparently built before the discovery of the arch principle, as a substitute for which the lateral walls are gradually made to approach until they meet at an angle. From this point the circuit of the wall may be made in ½ hr. The *Porta in Lucino*, similar to the above, is partially buried. Lower down are remains of a second town wall, inscriptions, etc.

From stat. Segni, Anagni is about 4½ M. distant. Regarding this and other towns of the Hernici, see *Baedeker's Southern Italy*.

Etruscan Towns.

That part of the Roman Campagna which extends N. from the Tiber to the Cimínian Forest and the mountains of Tolfa was the Southern Etruria of antiquity. Originally occupied by a tribe akin to the Latins, then conquered by the Etruscans, it was finally, after the protracted contests with which the first centuries of the annals of Rome abound, reconquered and Latinised. The fall of the mighty Veii, B.C. 396, mainly contributed to

effect this memorable change. Excursions are frequently made to Cervetri and Veii for the sake of visiting the remains of the Etruscan tombs; but, apart from its archæological interest, this district deserves to be better known on account of its imposing natural beauties. Malaria is unfortunately very prevalent here.

VEII.

Veii, near *Isola Farnese*, may be visited from Rome, from which it is 11 M. distant, in one day. Carriage for the whole excursion about 25 fr. For pedestrians the route is too long to be pleasant, and they should drive at least as far as the Tomba di Nerone (5 M., fiacre 4 fr.), or La Storta (8½ M.). Those who are so disposed may return from Veii by a somewhat longer route, skirting the *Fosso di Valchetta*, the valley of which descends to the Via Flaminia between the 6th and 7th milestones. Provisions for the journey should be carried from Rome, as the tavern at Isola is extremely poor.

From Rome to the *Ponte Molle*, see p. 351. By the Osteria, where the Via Flaminia diverges to the right, we follow the VIA CASSIA, gradually ascending to the left. The district soon becomes desolate. Near the 5th milestone, to the left of the road, on a dilapidated pedestal, stands a sarcophagus with a long inscription, commonly called, but without the slightest authority, the *Tomb of Nero*. The inscription (at the back, facing the ancient road) expressly records that the monument, which probably dates from the 2nd cent. after Christ, was erected by *Vibia Maria Maxima* to the memory of her father P. Vibius Marianus and her mother Regina Maxima. — An ancient route, somewhat shorter than the modern, diverges here to the right to Veii, but as it is not easily traced the high road is preferable.

We next reach (8½ M.) the post-station of *La Storla* (inn), which in ancient times was the last station on the route to Rome. One mile beyond it the road diverges to the right to Isola Farnese; ½ M. farther, where the road divides, we select that to the right; the road to the left leads to *Formello*.

Isola Farnese, a poor village, belonging to the Rospigliosi, numbering scarcely 100 inhab., and harassed by fever in summer, was a place of some consequence in the middle ages, having been founded on account of the security of its site. A guide is engaged here (1-1½ fr., bargaining necessary) to conduct us to the site of **Veii**. Imposing ruins must not be looked for, but the landscape is interesting and picturesque. A minute inspection of the ancient city is interesting to the archæologist only. The following are the principal points, a visit to which occupies 2-3 hrs. We first descend the brook to the mill *(molino)*, where there is a picturesque waterfall, not far from which the brook is crossed by the ancient *Ponte dell' Isola*. Farther on is the *Ponte Sodo*, hewn in the rock, under which the brook is conducted. Then the *Porta Spezieria* with remains of a columbarium, the recesses of which gave rise to the name. In the vicinity is the Grotta Campana. We next follow the *Cremera* to the *Piazza d'Armi*, the ancient citadel (fine view), and then return to Isola. Pedestrians, by descending the valley of the stream from the Piazza d'Armi, may reach the Via Flaminia in 2 hrs.

Veii was one of the most powerful of the Etruscan cities. After contests protracted for centuries, which at first centred round *Fidenae* (*Castel Giubileo*, p. 350), the frontier stronghold of the Etruscans on the S. bank of the Tiber, and after manifold vicissitudes and a long siege, the city was at length captured by Camillus, B.C. 396. Its circumference, which may still be traced, is 5½ M. After its capture it fell to decay, and was afterwards repeopled by Cæsar with Romans; but this colony scarcely occupied one-third of the former area. Excavations here have led to the discovery of inscriptions, statues, and the columns which adorn the old post-office in the Piazza Colonna (p. 148).

Veii stands on a table-land, around which, on the N. and E. sides, flows the ancient *Cremera*, now the *Fosso di Formello*, and on the W. side, towards Isola, the *Fosso dell' Isola*. The ancient citadel, now the *Piazza d'Armi*, occupies a separate plateau at the confluence of the two brooks, connected with the site of the town by a narrow isthmus only. The camp of the Fabii, whose whole family was destroyed by the Veientines, was situated on the heights on the right bank of the *Valca*, as the *Cremera* is named in the lower part of its course, about 1½ M. distant from the citadel. The **Grotta Campana*, named after its discoverer, is the only tomb of Veii still preserved, and is left in the condition in which it was found in 1842. It is hewn in the tufa-rock, and guarded by two lions at the entrance. The interior consists of two chambers; the walls are covered with grotesque paintings of great antiquity. Two skeletons were found here, but they soon fell to pieces. Remains of the armour of a warrior, vessels of clay, etc. are also seen.

GALERA.

Galera, 15 M. from Rome, may be visited on the way to Bracciano, or by carriage (about 25 fr.), in a single day from Rome. A supply of provisions necessary. Vetturini also occasionally run (see below).

About ½ M. beyond *La Storta* (p. 377) the *Via Clodia* diverges to the left from the Via Cassia, which leads to Baccano (p. 69). We follow the Via Clodia, the old pavement of which is seen at intervals. The district is dreary. On the road-side is the entrance to the subterranean *Acqua Paola*, which descends from the lake of Bracciano, and terminates on the Janiculus. On the left, 4½ M. from La Storta, appears the church of *S. Maria di Cesareo;* 1 M. farther is the *Osteria Nuova*, where the carriage may be left. The land here is well watered, and occupied by several extensive farms. A path to the left in the direction of these, then turning to the right, leads in ½ hr. to the ruins of **Galera.** The town, which arose in the middle ages near the *Carciae* of antiquity, was at first governed by powerful nobles, and belonged to the Orsini 1226-1670. At the beginning of the present century the inhabitants were compelled by malaria to abandon the place. Even the solitary shepherd who now lives here quits it with his flock in summer. It stands on an abrupt

tufa-rock, around which flows the *Arrone*, the outlet of the lake of Bracciano. The walls are of the 14th and 15th centuries. Two churches with their towers, the palace of the Orsini, and many houses are recognisable, all densely overgrown with ivy and creepers. The surrounding wooded ravine enhances the romantic appearance of the spot.

BRACCIANO.

24 M. from Rome. A *Vetturino* conveys passengers to Bracciano every alternate day, but not always regularly, from the Piazza of the Pantheon, in 5-6 hrs., fare 4 fr., returning on the following day. In May and June, the bathing-season at Vicarello (see below), the traffic is brisker.

Beyond the Osteria Nuova (see above) the *Arrone* is soon reached. A road to the right then diverges to Anguillara (p. 380), situated on the lake. The country continues dreary. About 3 M. before Bracciano is reached, the *Lake of Bracciano* becomes visible, with *Trevignano* and *Rocca Romana*, the highest point (2018 ft.) of the surrounding range of hills. The lake, the *Lacus Sabatinus* of antiquity, is 20 M. in circumference, and lies nearly 500 ft. above the sea-level. Its form and the heights encircling it indicate that it was once a crater. It is famed for its eels and abundance of fish, and the slopes are well cultivated, the upper parts being wooded, but malaria is prevalent.

Near Bracciano the road divides: the upper branch, to the left, leads to the Capuchin monastery; the other to the right, to the town.

Bracciano (**Locanda Piva*, unpretending), a modern town with 2000 inhab., possesses a picturesque castle of the 15th cent., and several iron-works in the vicinity. The **Castle*, erected by the Orsini, now the property of Prince Odescalchi, is very interesting, and its towers and fortifications convey a good idea of the character of a mediæval stronghold. It is said on this account to have riveted the attention of Sir Walter Scott far more powerfully than the more imposing ruins of antiquity. The interior, still inhabited, contains nothing worthy of note. The *view from the tower, extending over the beautiful lake to Trevignano and Anguillara, with Soracte and the Sabine Mts. in the background, is remarkably fine.

A pleasant excursion may be made from Bracciano to *Trevignano*, 6½ M. distant. The road skirts the lake. After 1½ M. a path ascends to the left to the old church of the martyrs SS. Marco, Marciano, and Liberato, erected, as the inscription informs us, on the site of an ancient villa named *Pausilypon*, and affording a fine view. In the vicinity stood *Forum Clodii*, from which inscriptions and other relics are preserved. Pedestrians may regain the road to Vicarello by another forest-path. — **Vicarello** is 4 M. from Bracciano. The baths, ¾ M. from the road, with a hot sulphureous spring, are the *Aquae Apollinares* of antiquity. A proof of the estimation in which they were held was afforded in 1852 by the discovery of great numbers of coins and votive offerings, most of which are now in the Museo Kircheriano (p. 150). Owing to the malaria, the bathing season is not prolonged beyond the early part of summer. — By the road are seen many remains of opus reticulatum, belonging to villas of the imperial epoch. *Trevignano*, occupying the site of the Etruscan town of *Sabate*, which fell early into oblivion, formerly the property of the Orsini, now that of the Conti, is a poor village. Roman remains very scanty. In the principal church two pictures of the school of Perugino. The ruined castle above the village commands a fine view; its destruction was due to Cæsar Borgia.

A bridle-path leads hence in 1½ hr. to *Sutri* (p. 69), another in about 3 hrs. to *Anguillara*, the ancestral seat of the once powerful counts of that name. If the wind be favourable it is preferable to cross the lake from Trevignano by boat. From Anguillara to Bracciano an uninteresting route of 6½ M.; the tour of the lake may thus be made in one day.

From Bracciano a road traverses a dreary district to (9 M.) Cervetri, so that the above excursion may easily be combined with the next.

CÆRE.

Cervetri, the ancient *Caere*, may be visited from Rome in a single day. The first train should be taken as far as Palo (p. 8; three trains daily; fares 5 fr. 55, 3 fr. 90, 2 fr. 80 c.); thence in 1¼ hr. to Cervetri, where a stay of 5 hrs. may be made, leaving time to regain Rome by the last train.

Cære, more anciently named *Agylla* (Phœnician, 'circular city'), a place of very remote origin, afterwards became subject to the Etruscans, and carried on an extensive commerce from its harbours *Pyrgos* (S. Severa) and *Alsion* (Palo). At the same time it was closely allied with Rome. In B.C. 351 it was received into the confederation of Roman states. It was a prosperous place in the reign of Trajan, and continued to flourish down to the 13th century, but in 1250 it was abandoned by its inhabitants, who founded *Cere Nuovo*, 3 M. distant, the present *Ceri* (with not more than 50 inhab.). A number of them, it is uncertain when, afterwards returned to Cære Vetere, whence the name *Cervetri*. This village (200 inhab.) stands on the site of the ancient city, which was 5 M. in circumference. The interest of this locality was greatly increased by the discovery of numerous tombs in 1829, and the excavations are still prosecuted.

Some of the Tombs are clustered together and hewn in the rock, while others stand alone in conical mounds or tumuli. They are not nearly so well preserved as those of Corneto, and hardly a trace of painting remains. The more important may be visited in 3-4 hrs. Most of them lie on the hill opposite the village, and separated from it by a gorge. In order to form an accurate idea of their arrangements, the traveller should not confine his attention to the most interesting only.

1. Grotta delle Sedie e Scudi, so called from two seats and several shields hewn in the rocks, contains an ante-room and five chambers. 2. Grotta del Triclinio, with almost obliterated paintings representing a banquet. 3. Grotta della Bella Architettura, with two chambers, supported by pillars. 4. Grotta delle Urne, with three marble sarcophagi. 5. Grotta delle Iscrizioni, or de' Tarquinii, with two chambers, supported by pillars, contains numerous inscriptions with the name of *Tarchnas* (Lat. *Tarquinius*), thus apparently corroborating the tradition that the Roman kings were of Etruscan origin. *6. Grotta dei Bassorilievi, excavated in 1850, contains two pillars hewn in the tufa-rock, decorated with various bas-reliefs of scenes from every-day life, and bearing traces of painting. — On the road to Palo lies: *7. Grotta Regolini Galassi, opened in 1836, a tomb of great antiquity. The roof is vaulted by means of the gradual approach of the lateral walls to each other, instead of on the arch-principle. The yield of this tomb, now in the Gregorian Museum, was very considerable, consisting of a bed, a four-wheeled chariot, shields, tripods, vessels of bronze, an iron altar, figures of clay, silver goblets, and golden trinkets once worn by the deceased. — One mile from this is situated a tomb, opened in 1850, and still containing the vases, vessels, and other objects then discovered. — Besides these, there are many other

tombs (e.g. *Grotta Tortonia*, the first chamber of which contains 54 recesses for the dead).

The Sea-coast of Latium.

Communication with the sea was of far greater importance to ancient than to modern Rome, and its former facility contributed much to the proud rank held by the mistress of the world. Vast harbours and other structures were accordingly founded at the estuary of the Tiber, and their ruins are still visible. The coast stretching towards the S. was a favourite resort of the wealthy Romans, as the numerous villas testify; but it is now entirely desolate, and is skirted by a broad belt of forest (macchia), where the malaria in summer is peculiarly pestilential. — The charming excursions which the coast affords are best made by carriage, and in spring, and should be so arranged that Rome may be regained in the evening.

Ostia.

14 M. from Rome. Two-horse carriage there and back 25-30 fr., fee 2-4 fr. The drive to Castel Fusano must be expressly stipulated for. Ostia may also be reached by taking the *Railway* to *Porto* (see p. 383), and thence crossing the river. A supply of provisions should be taken, as the Osteria at Ostia is poor. The beautiful cella of the temple is a good place for a picnic.

From the *Porta S. Paolo* to the *Osteria del Ponticello*, where the Via Ardeatina Nuova diverges to the left, see p. 341. — Following the road to Ostia, we reach ($8^1/_2$ M. from Rome) the *Rio di Decima*, and $1^1/_2$ M. farther the *Ponte della Refolta*, an ancient viaduct of peperine. The road next traverses the hills of Decima, and then a growth of underwood *(Macchia di Ostia)*, beyond which a fine view of Ostia, 2 M. distant, is obtained. A short distance from the village we cross by an embankment the *Stagno di Ostia*, which has yielded salt since the period of the kings.

Ostia, a poor village with scarcely 100 inhab., was founded by Gregory IV. in 830, several centuries after the destruction of the ancient town. Under Leo IV. (847-56) the Saracens sustained a signal defeat here, which Raphael has represented in the Stanze. Julius II. (1503-13), when Cardinal della Rovere, caused the fort to be erected by *Sangallo*. The town lost the importance which it had hitherto enjoyed when Paul V. reopened the right arm of the Tiber at Porto in 1612.

The pleasing church of *S. Aurea*, designed by Baccio Pintelli, was erected under Julius II. The adjacent *Episcopal Palace* contains many inscriptions and relics found during the excavations. These works, begun during last century, have been successfully carried on by the Signori Visconti since 1855, and are now under the supervision of Comm. Pietro Rosa. Two or three hours suffice for a visit to the principal objects.

The Ostia of antiquity, founded by Ancus Martius, fourth king of Rome, extended along the left arm of the Tiber, $^1/_2$ M. from the present village, as far as *Torre di Boacciano*. It was a large commercial town, and maintained its position even after the foundation of Portus. Among the numerous nationalities of which the population consisted, various foreign religions were professed; and Christianity also was introduced here at an early period. The bishopric

of Ostia, according to some accounts, was founded by the apostles themselves, and is still regarded with great veneration by the Romish clergy. Monica, the mother of St. Augustine, died here.

At the entrance to the town (r.) is a very poor osteria. The custodian, who is to be found here, is recognised by his metal-badge (fee for the excursion 2-3 fr.). The *Tombs* which extend in a line beyond the Porta Romana of the *ancient town*, are reached in 5 min. from the gate. Most of the reliefs found here are now in the Lateran (p. 271). In 3 min. the gate of the old town is reached; on an eminence to the right, farther on, are seen the ruins of the *Theatre*, the stage of which faced the river. Then, after passing several streets, we arrive at a **Temple*, with a well-preserved cella, the threshold of which consists of a single block of African marble, 16 ft. in length. The vaulted substructions contain the receptacles for the sacred vessels *(favissae)*. The road in a straight direction from the cella leads in 5 min. to the shrine of the *Magna Mater*, excavated in 1869, an irregular quadrangular structure with a colonnade on each side, where the statue of Atthis in the 16th room of the Lateran (p. 273) was found. — About 7 min. walk hence, towards the river, is a house with a new façade containing the antiquities, near which several private dwelling-houses have been brought to light. The fragments of reliefs and inscriptions are interesting to the antiquarian only. The path diverging to the left from that along the Tiber leads in 10 min. more to the **Baths*, discovered in 1867, which are of moderate size; the positions of the furnace, swimming-basin, hot-bath *(calidarium)*, etc., are traceable.

Proceeding towards the road on the bank of Tiber, we arrive in 5 min. at a *Store Chamber*, with thirty earthen jars imbedded in the floor, for keeping wine, oil, and grain. Then, 2 min. farther are much more extensive *Baths* with a palæstra, etc., probably erected by Antoninus Pius; a large mosaic pavement in the principal hall, represents the intricacies of the labyrinth. Adjacent is a small *Mithraeum*, with an inscription on the mosaic-pavement. — On the road-side, immediately beyond the baths, are remains of arches of tuffstone and travertine of the republican era, supposed to have belonged to a harbour. We now follow the street skirting the E. side of the town and reach (3/4 M.) *Laurentum*, where a number of graves and columbaria have been discovered.

A carriage-road leads from Ostia to (2 M.) **Castel Fusano* (to which the driver should be expressly desired to convey the traveller), situated in the midst of a beautiful forest of pines. It was erected by the Marchese Sacchetti in the 16th cent., and fortified against pirates, and is now the property of the Chigi family. A modern road, with an ancient pavement of basalt, leads hence to the sea, 1 1/2 M. distant, the view of which however is shut out by a lofty sandbank: a very pleasant walk. Similar sand-hills, extending to the S. beyond the Pontine Marshes, bound the whole coast.

From Ostia we may cross the river near Torre di Boacciano to the *Isola Sacra* (p. 384), across which we walk to the right arm of the Tiber (1½ M.). Beyond the latter lies *Fiumicino* (p. 384), whence we proceed to Porto.

From Castel Fusano to *Tor Paterno*, a farm near the ancient Laurentum, 6½ M. Thence with guide to (4½ M.) *Pratica*, an insignificant village on the site of the ancient *Lavinium*. From Pratica to Albano 7¼ M., to Rome 14 M. — *Ardea*, with remains of the ancient town, is 6½ M. from Pratica.

Porto.

An excursion to Porto is far less attractive than to Ostia, and is chiefly interesting to the archæologist. *Railway* to (18 M.) *Porto* in 1 hr. (fares 3 fr. 55, 2 fr. 50, 1 fr. 75 c.), and thence on to (20 M.) *Fiumicino* (fares 3 fr. 85, 2 fr. 75, 1 fr. 95 c.) in 7 min. more. The stations between the terminus at Rome and Porto are *S. Paolo* (Rome), *Magliana*, and (7½ M.) *Ponte Galera*, where the line diverges to the left from the Civitâ Vecchia railway (p. 7).

Owing to the extensive alluvial deposits of the Tiber, the delta of which advances on an average 12½ ft. annually, the harbour at Ostia was gradually filled with sand, and the lower quarters of the capital itself were frequently exposed to danger from inundations owing to the diminished fall of the channel. The Emp. Claudius accordingly constructed a new harbour on the coast, enclosed it by moles, and conducted into it a canal from the Tiber; but the remedy did not long remain effectual. In 103 Trajan constructed a new harbour and town, which were called after him *Portus Trajani*, and soon absorbed the whole traffic with Rome. At the same time he dug a new canal (Fossa Trajani), which at present forms the principal arm of the Tiber. This harbour is now 2 M. distant from the sea.

Porto now consists of a *Cathedral*, dedicated to S. Rufina, an episcopal *Palace*, with inscriptions and antiquities, and a *Villa of Prince Torlonia*, who has caused excavations to be made here. We first reach the walls of the town, then, beyond the farm buildings, the harbour of Trajan, a large octagonal basin, surrounded by magazines, now a shallow lake only. In the meadows to the N. of this, the extent of the harbour of Claudius is still traceable. Towards the river are situated the episcopal palace, and the church of St. Rufina, of the 10th cent., now modernised.

Fiumicino (Locanda), a modern place which derives some importance from the river-navigation, is 2 M. from Ostia. The castle, erected in 1773 close to the sea, is now nearly ½ M. distant from it. The tower commands a fine view.

The *Isola Sacra*, situated between the two arms of the river, was so named at a very early period, either from having been the site of a heathen temple, or from having been presented by Constantine to the Church. Numerous herds of cattle are pastured here, against which travellers must be on their guard, especially in spring. A guide is therefore desirable.

Porto d'Anzio.

Porto d'Anzio, 34 M. from Rome, is much frequented during the bathing-season in May and June, when through-tickets are issued for the journey at No. 171 Piazza di S. Ignazio (where enquiry should be made,

as changes frequently occur). The journey occupies 5 hrs., and the whole excursion takes two days.

RAILWAY to *Albano*, see p. 359. — Thence to Porto d'Anzio, 17 M., *diligence* twice daily in summer, starting from the railway-station; during the rest of the year every alternate day only. A *Vetturino* also generally runs to Porto d'Anzio from No. 86 Via Bocca di Leone, on Wednesdays and Saturdays at 5.30 a.m. (fare 6 fr.).

Porto d'Anzio (*Trattoria di Ambrogio Pollastrini*; private apartments procurable) is a very pleasant place in the early summer, but fever begins in July, often with great suddenness.

Antium, the capital of the Volsci, and a prosperous seaport at an early period, the place where Coriolanus sought refuge when banished from Rome in B. C. 490, was compelled in 468 to succumb to the Romans. In 338, when all the Latins were conquered, Antium received a Roman colony, and was thus permanently united with Rome. Extensive villas were afterwards erected here. Cicero possessed an estate at Antium, the tranquillity and charms of which he highly extols (Att. iv, 8). Horace (Carm. i, 35) mentions the temple of Fortune at the 'lovely Antium', where oracular responses were given, and which was consulted as late as the time of Theodosius the Great (about 390). Claudius and Nero were born at Antium, where the latter erected magnificent edifices. Domitian, Hadrian, Antoninus Pius, and Lucius Verus resided at Antium in summer. The Goths and Saracens afterwards took up their quarters here. In the 14th cent. the place was entirely deserted, but in the 16th the popes began to restore the harbour.

Since 1831 Porto d'Anzio and Nettuno have been the property of Prince *Borghese*, whose handsome villa here is said to occupy the site of the ancient Arx. Extensive substructures, broken columns, etc. have been discovered. Under Julius II. the Apollo Belvedere (and probably the Diana of Versailles also) was extricated from the ruins near the so-called *Arco Muto*, and at a later period the Borghese Gladiator also (now in Paris). The town possesses beautiful villas of the *Corsini* (now *Mencacci*) and *Doria* families, and a *Bagno* for convicts.

We now follow a picturesque road, passing villas and country-houses, or walk along the beach, though somewhat rough, to the small town of (1½ M.) **Nettuno,** which is said to have been originally a settlement of the Saracens, situated on a fortified height with a single entrance only. The costume of the women is picturesque. A road skirting the coast leads from Nettuno to (6½ M.) *Astura*, where there are numerous remains of Roman villas, and where Cicero also once possessed a villa. A tower, connected with the mainland by a bridge, formerly belonged to a castle in which prince *Conradin of Swabia* sought refuge with *Jacopo Frangipani* after the Battle of Tagliacozzo. The latter, however, delivered him up to Charles of Anjou, who caused him to be beheaded at Naples.

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Leipsic: Printed by Breitkopf & Härtel.

INDEX OF STREETS

AND

PLANS OF ROME.

Contents.

1. List of the principal streets, public buildings, etc., of Rome.
2. General Plan of Rome, showing the main portions of the city.
3. Omnibus Map of Rome.
4. Large Plan of Rome, in three sections.

This cover may be detached from the rest of the book by severing the yellow thread which will be found between pp. 4 and 5 of the list of streets.

List of Streets in the Plan of Rome.

The plan is divided into three sections, the upper,' with *green margin*, numbered I, the central, *white*, II, the lower, with *red margin*, III. The three columns of figures in the subjoined list correspond to these sections; the numbers indicate the square of the section in which the place in question is to be found (thus: Accademia di S. Luca is in the 14th square of the 1st section). Where space has been too limited to admit of the names being inserted in the plan, they have been replaced by numbers, which in the following list are annexed to each name so omitted (thus: Banco di S. Spirito 15 is No. 15 in the 10th square of the 2nd section). The key to these numbers in their order is also inserted in the plan itself, an arrangement which will often be found useful.

Abbreviations: V. = Via, Vic. = Vicolo, Vg. = Vigna, Pal. = Palazzo.

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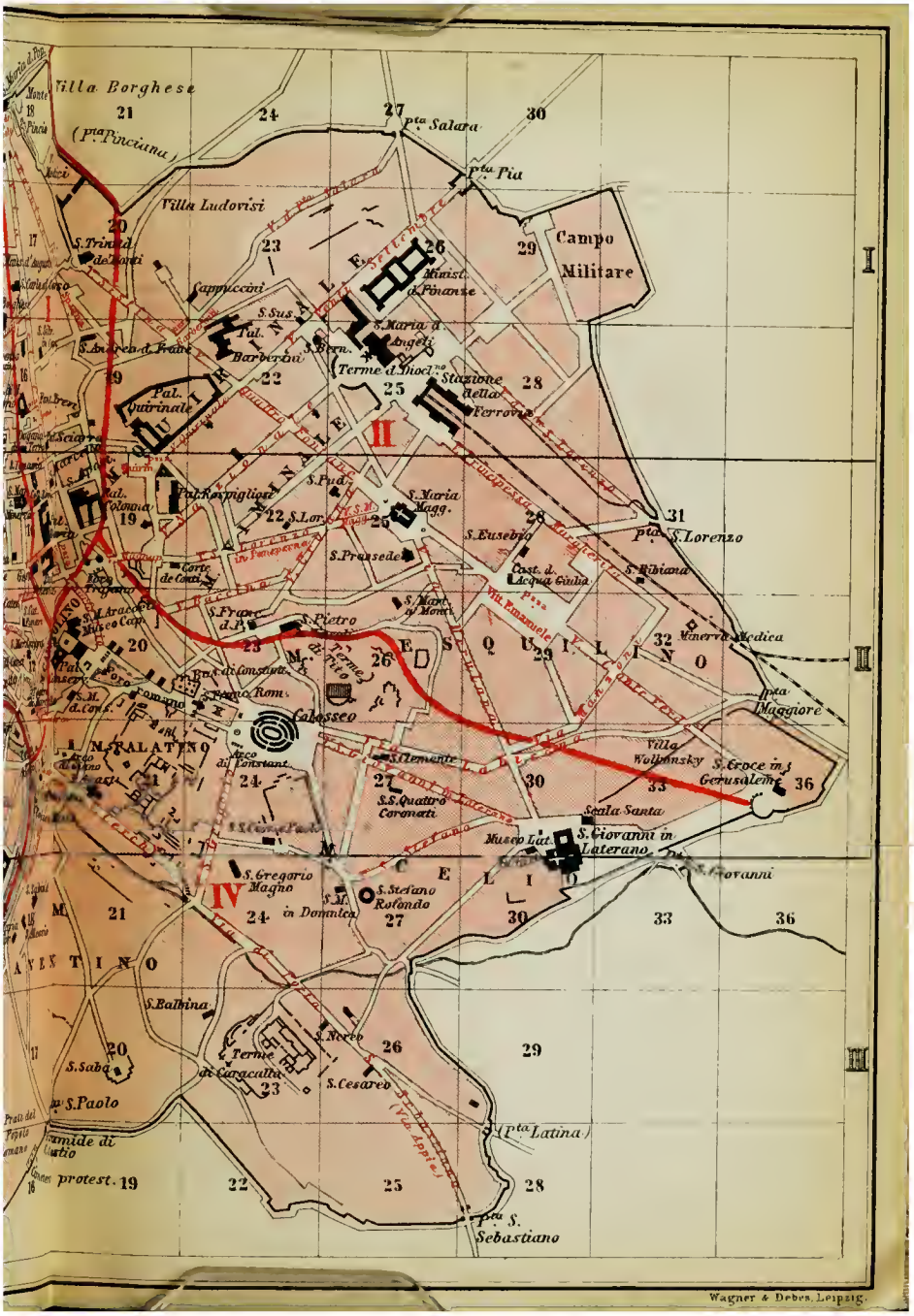
Key-Map
to
ROME
1: 15.000
Yards
Boundaries
of the main portions of
Rome, according to the
arrangement of the descrip-
tion in the Handbook.
I. Strangers' Quarter & Corso
II. The Hills of Rome
III. Rome on the Tiber,
(Left Bank).
IV. Ancient Rome
V. Quarters of the City
on the Right Bank.
Pta. del Popolo
S. Maria d. Pop.
Monte Pincio
Porta Angelica
Pal. Vaticano
MONTE VATICANO
S. Pietro
Cast. S. Angelo
Pal. Giraud
S. Agostino
Maus. d'Augusto
S. Carlo al Corso
Pal. Borghese
Pta. S. Spirito
Pta. Cavalleggieri
Pal. Salviati
S. Onofrio
Chiesa Nuova
Pantheon
Cancelleria
Pal. Farnese
Pal. Spada
Villa Farnesina
Pal. Corsini
MONTE GIANICOLO
S. Maria in Trastevere
S. Crisog.
S. Pietro in Montorio
S. Pancrazio
S. Cecilia
Osp. S. Michele
S. Franc. a Ripa
Pta. Portese
S. Sabina
S. Alessio
Marmorata
Monte Testaccio
Prati del Popolo Romano
Cimetero
Geograph. Anstalt von



Villa Borghese
(Pta Pinciana)
Pta Salara
Pta Pia
Villa Ludovisi
Campo Militare
S. Trinità de' Monti
Cappuccini
Minist. d. Finanze
S. Sus.
Tal. Barberini
S. Maria d. Angeli
S. Bern.
Terme d. Diocl.no
Stazione della Ferrovia
Pal. Quirinale
Pal. Colonna
Pal. Rospigliosi
S. Pud.
S. Lor.
S. Maria Magg.
S. Eusebio
Pta S. Lorenzo
S. Prassede
Cast. d. Acqua Giulia
S. Bibiana
Corte de Conti
S. Franc. d. P.
S. Pietro
S. Mart. a Monti
Minerva Medica
Pta Maggiore
Colosseo
Arco di Constant.
S. Clemente
Villa Wolkonsky
S. Croce in Gerusalemme
S.S. Quattro Coronati
Scala Santa
Museo Lat.
S. Giovanni in Laterano
S. Giovanni
S. Gregorio Magno
S. Stefano Rotondo
S. M. in Domnica
S. Balbina
S. Nereo
Terme di Caracalla
S. Cesareo
S. Saba
S. Paolo
Piramide di Cestio
protest.
(Pta Latina)
Pta S. Sebastiano
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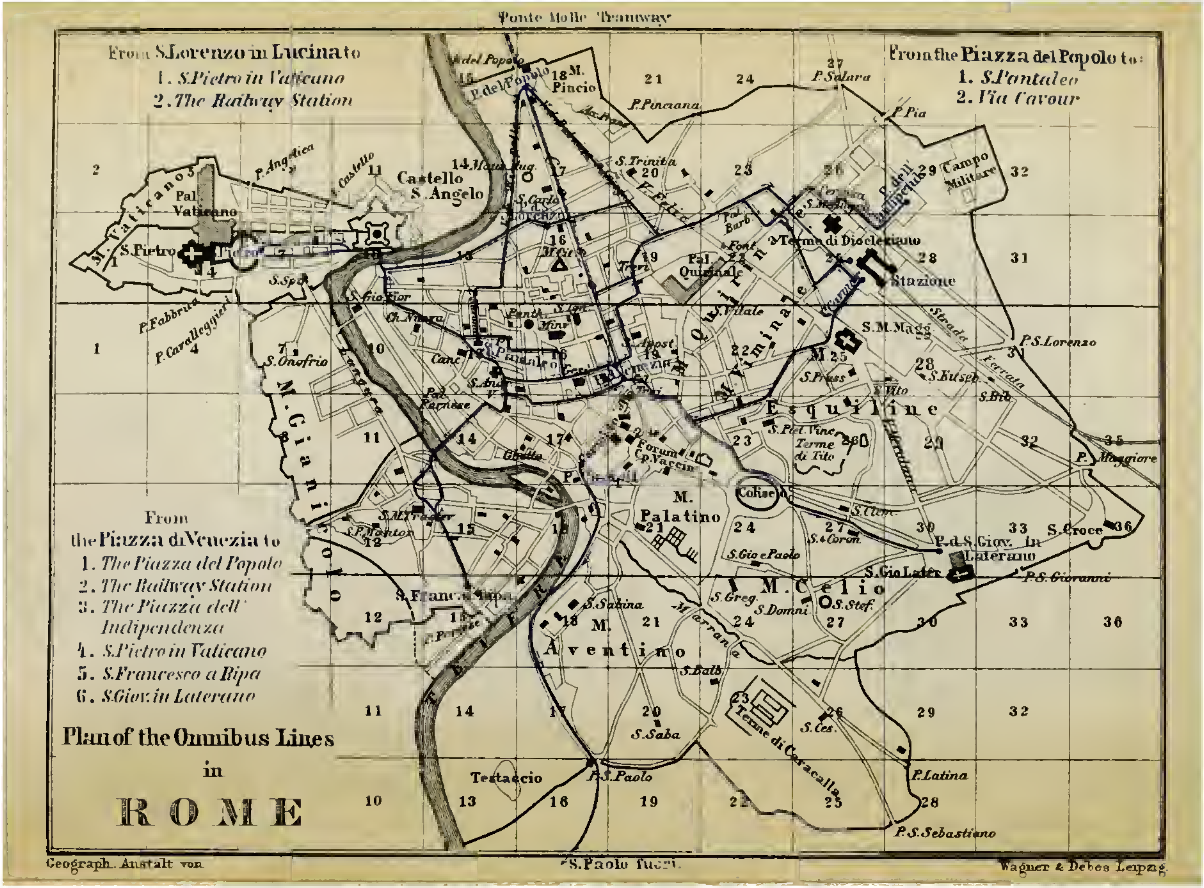
Ponte Molle Tramway
From S.Lorenzo in Lucina to
1. S.Pietro in Vaticano
2. The Railway Station
From the Piazza del Popolo to:
1. S.Pantaleo
2. Via Cavour
From the Piazza di Venezia to
1. The Piazza del Popolo
2. The Railway Station
3. The Piazza dell' Indipendenza
4. S.Pietro in Vaticano
5. S.Francesco a Ripa
6. S.Giov. in Laterano
Plan of the Omnibus Lines in ROME
Castello S.Angelo
Pal. Vaticano
S.Pietro
Pal. Quirinale
Terme di Diocleziano
Stazione
Esquiline
M. Palatino
Coliseo
M. Celio
Aventino
M. Gianicolo
Testaccio
Terme di Caracalla
P.S.Paolo
P.S.Sebastiano
P.S.Lorenzo
P. Maggiore
P.S.Giovanni
Campo Militare
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